

# Inked

CULTURE. STYLE. ART.

**THE  
MUSIC  
ISSUE**

**AVRIL  
LAVIGNE**

**AGAINST ME!**

**B.o.B**

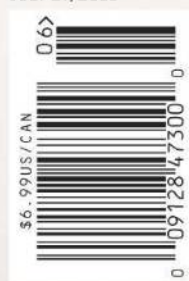
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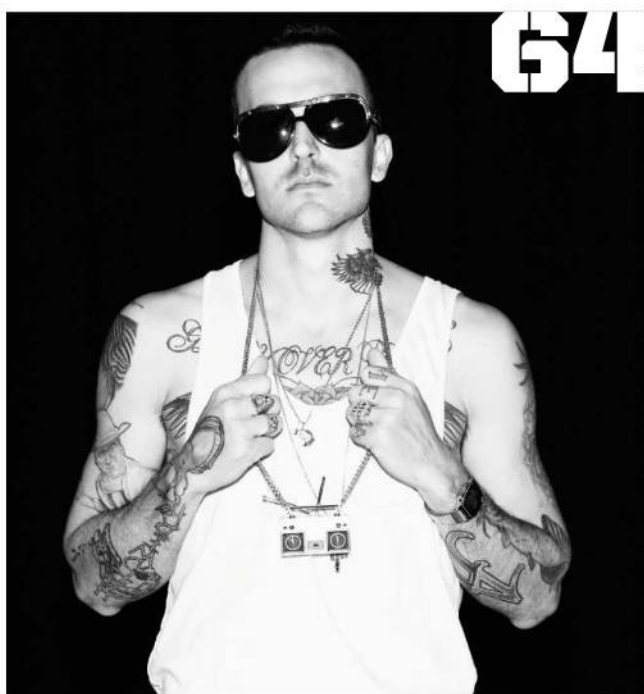
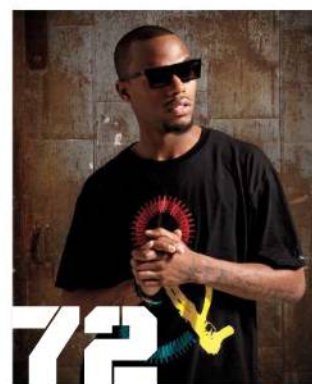
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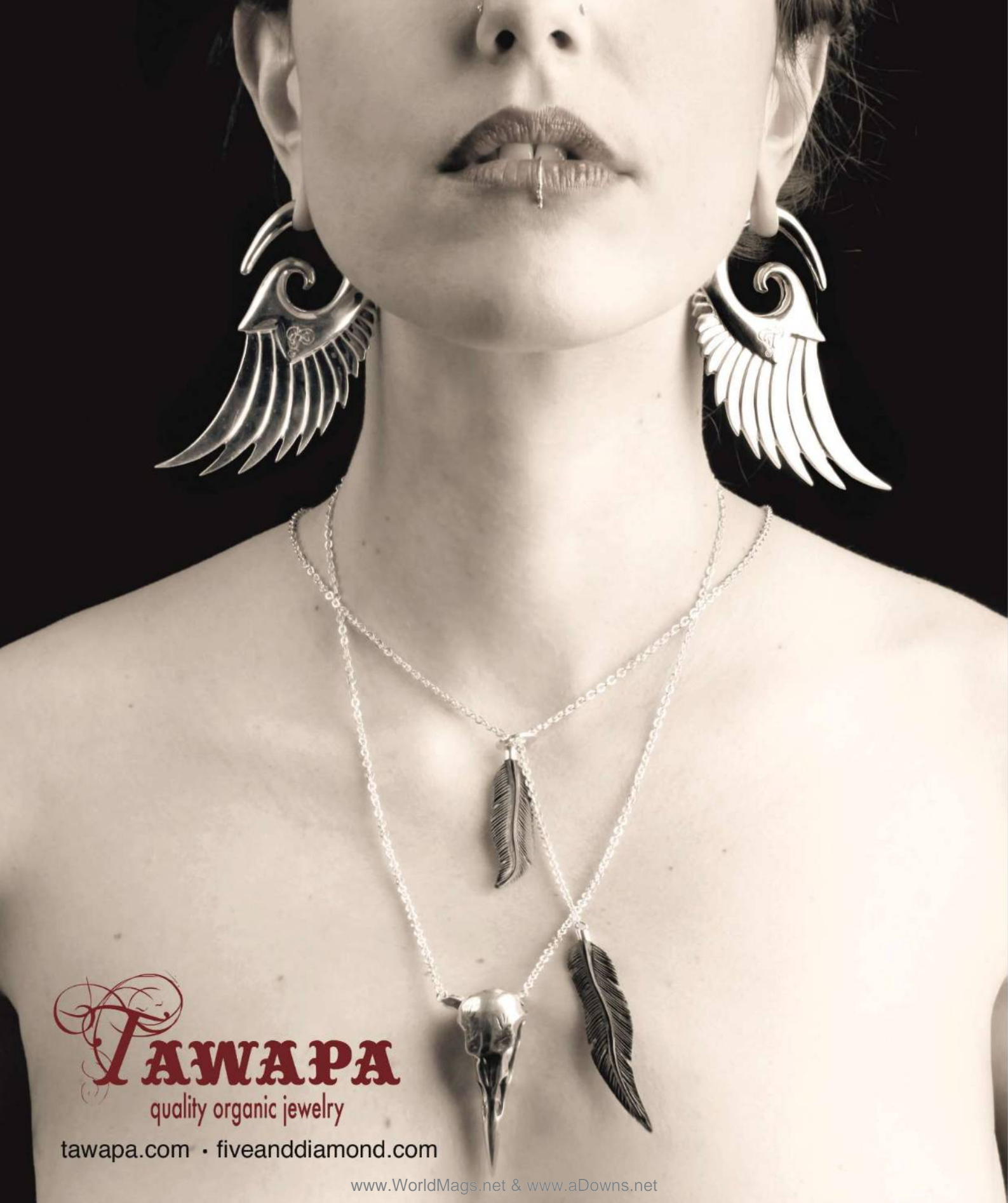




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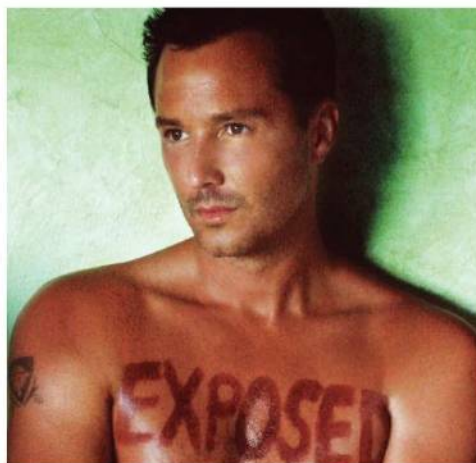
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TOM COLICCHIO'S CRAFTSTEAK

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CRAZY HORSE PARIS

WET REPUBLIC ULTRA POOL

# contributors



Photographer **Mark Liddell's** shoulder tattoo is a war shield, which he explains is "to protect me from the craziness of this celebrity world I live in." We tapped Liddell—who has shot some of the biggest celebrities in Hollywood and photographed more than 300 magazine covers worldwide, from German *Vogue* to Italian *Vanity Fair* and Australian *Harper's Bazaar*—to capture Avril Lavigne for our cover. He just published his first book, *Exposed*, produced his first short film, and directed his first music video, featuring Sharon Stone. The multitasker also shot the cover for Avril's new album and tells us that he "loved shooting a sexier Avril for *INKED*."

"Avril has really matured since I last spoke to her two years ago," **Rebecca Swanner** tells us post-shoot, over poolside cocktails at the Hollywood Roosevelt Hotel. "She's no longer quite the party girl she once was." Dare we say clear-eyed? Swanner continues: "Sitting across from Avril on the couch, I couldn't stop noticing her eyes. They never come across in photographs this way, but they're a very intense shade of blue that almost seems artificial." Swanner has also contributed to *Blender*, *Stuff*, and *Penthouse*.



Greetings from Asbury Park, NJ. Before *Against Me!* rocked the Stone Pony (the house that Springsteen built), **David Yellen** shot the foursome in the crumbling Jersey shore community for "Against the World!" (page 46). The juxtaposition of a decaying edifice with the pristine ocean sky overhead made for the perfect canvas. But, as Yellen will attest, Mother Nature can be a real mother... "Shooting in Asbury was crazy. It was like being in the sandstorm from *Star Wars*; I got blown over twice while shooting." Yellen has also shot for *British Esquire*, *Black Book*, and *Rolling Stone*.

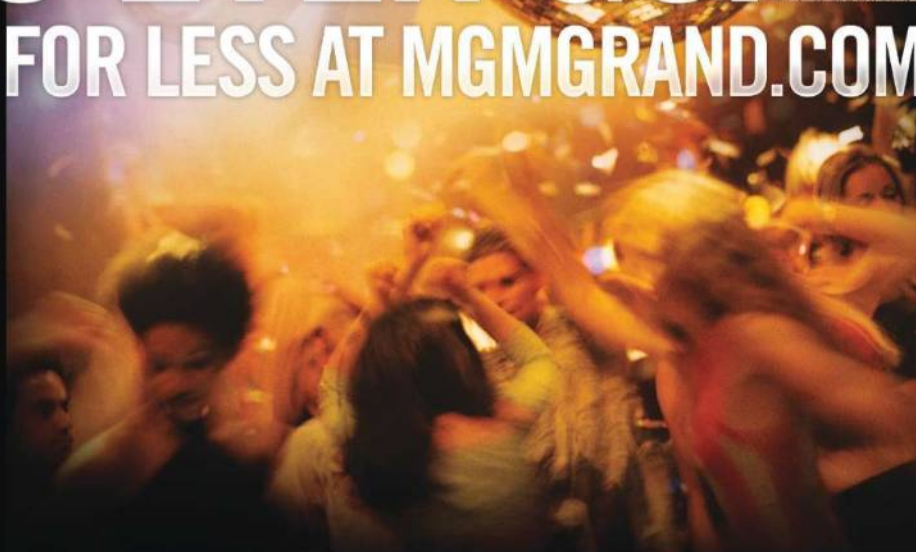
**Bryan Reesman** had no problem understanding Ozzy Osbourne during their Q&A (page 60). "While certain aspects of Ozzy live up to what one might expect—crazy stories, forthcoming answers, liberal dropping of the F-bomb—he comes off as more lucid and intelligible than he did on *The Osbournes* reality show," Reesman reports. A life-long metal fan and closet goth (no longer), Reesman has been published in the *New York Times*, *Playboy*, and *Billboard*. He's also written liner notes for iconic rockers Judas Priest, AC/DC, and Black Sabbath, and he writes the Attention Deficit Delirium blog.





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# letter



The bald and the beautiful.

Since INKED first launched, we've had just one rule when it comes to choosing the musicians we feature: They've got to have tattoos. Ink is a part of every music scene, so that hasn't limited our coverage much: punk, hip-hop, goth, rock, indie, pop, metal—we've touched on it all. Or at least we've tried to.

And our third annual music issue is no different. We handed our cover over to pop star Avril Lavigne (page 40); chased punk rockers Against Me! all the way to Asbury Park (page 46); and turned metal icon Ozzy Osbourne's ramblings into an amazing Q&A (page 60).

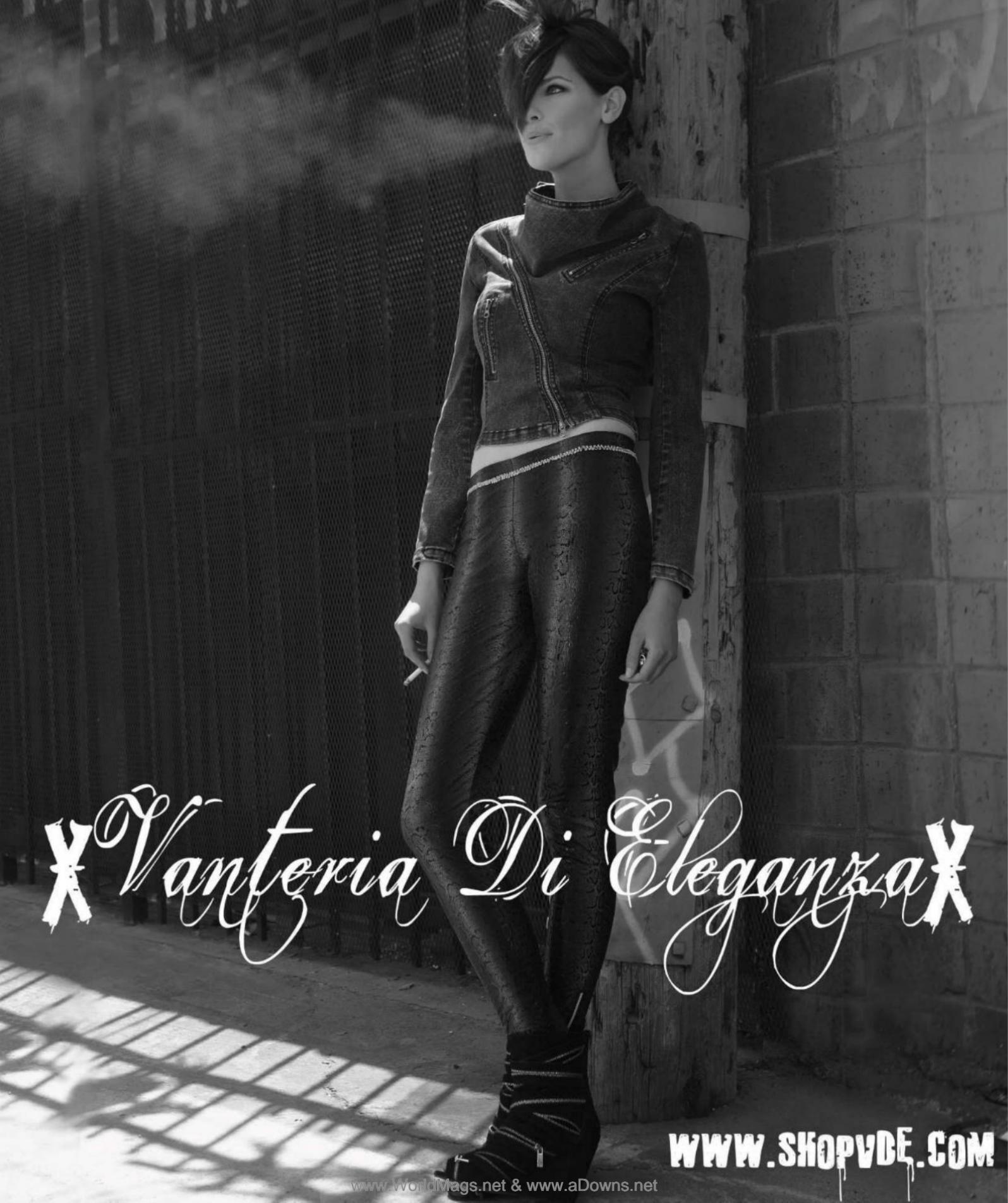
We also managed to find a crew of up-and-coming artists who might be your next favorites ("The Next Sound Wave," page 72) and convinced Yelawolf to do a fashion feature (page 64). I have to say that photo shoot was one of my favorites. The Alabama rapper wore Gucci and gold and pounded PBRs, while in the studio next door, Karl Lagerfeld sipped red wine as he shot the Fendi print campaign.

If that's not enough music for you, turn to our Inked Icon (page 79), where Queens of the Stone Age frontman Josh Homme interviews tattoo artist Clay Decker.

Rock on!

A stylized, handwritten signature in black ink, consisting of a large, sweeping 'T' followed by a long, horizontal line.

Todd Weinberger  
Creative Director



X Vanteria Di Eleganza X

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# mail



## ANGEL ABOVE

My name is Rachel Hall and I am writing you to tell you about my friend Kristin and our dream about INKED magazine. I am a student photographer and we recently did a photo shoot together highlighting her tattoos. During the shoot I was talking to her about how I have always been

terrified to send any of my work to magazines, and she sat me down and talked to me about how she looked at life—how it can be taken away at any moment. She asked me how I would feel if I left this earth and never attempted to reach my dreams. And she made me promise that once I finished

editing the photos, we would get the guts to send them to INKED magazine and do whatever it takes to get them in the magazine.

Unfortunately, before we finished editing the photos, Kristin got into a car accident and passed away. I feel so horrible because I took my time with the photos, knowing that once they were finished Kristin would want to send them to you. Afraid, I delayed it as much as possible. So now I am e-mailing you in hopes that you could help me in any way possible to get Kristin in the magazine. She was a beautiful 20-year-old girl that loved life, tattoos, and people. Her everyday philosophy was to just live life no matter what and to dream big. Now I dream of the day where I can walk up to her parents' house and show them what a wonderful daughter they had and how she is still inspiring people every day even though she is not here with us anymore.

**Rachel Hall**  
California

*Editor's note: The photo to the left is from Kristin and Rachel's photo shoot. We are terribly sorry to hear about her passing.*

## GOOD EYE

The photo of Russell Manley, the owner of Tommy Guns [March 2010] was very striking and well shot! INKED has some of the most talented photographers. I swoon over every issue. Keep up the wonderful work!

**Camille E. Reed**  
Silver Spring, MD



**READER OF THE MONTH**  
**ANDREA MICHELLE ALLEN**  
Atlanta

## THE KEY TO A HEALTHY RELATIONSHIP

First off, I just want to let you know how much we love your magazine! Not only do we have a subscription, we have two, just so my husband and I don't have to share a copy and possibly miss out on anything awesome.

**Mari Deetz**  
Burbank, CA



## WRITE TO US!

Got something to say? Send all letters of praise, notes of complaint, story suggestions, and other comments to [letters@inkedmag.com](mailto:letters@inkedmag.com). All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content.

# INKED LIFE

## My First Ink

**Name:** Taryn Longo Santos

**Occupation:** Photographer

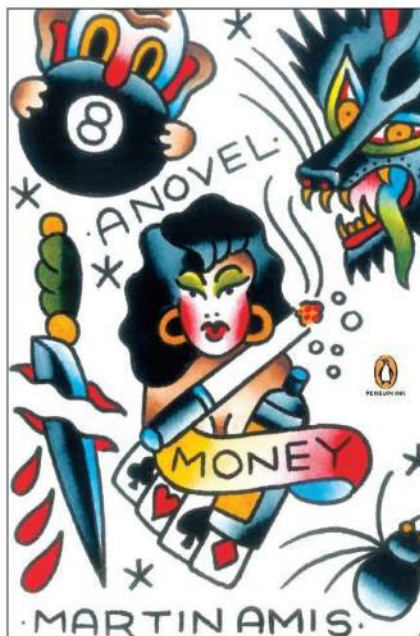
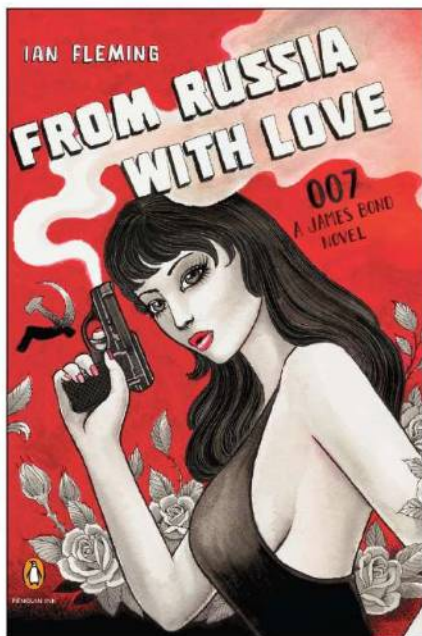
**Hometown:** New York City

My first tattoo is a small heart with a black flame around it, and it's barely ever seen because it's way, way down on my stomach. I got it in Connecticut completely on impulse for no reason other than I was in the mood as I was driving past the shop. My family hated it—but they weren't surprised. At this point, they would gladly take that tiny one over the massive ones that cover my body! But I love them, especially the flower pieces on my back that Michelle Myles from Daredevil did.



MAKEUP: SUSIE SOBOLO USING MAC COSMETICS; HAIR: MARCEL DAGEHAUS; STYLIST: ALLISON ST GERMAIN; COSABELLA TANK, TOP SHOP SHORTS, VICTORIA BEKERMAN EARRINGS AND NECKLACES

## BOOK SLEEVES



The publishing house Penguin is celebrating their 75th anniversary by wrapping timeless classics with artwork by modern tattoo and illustration masters. After getting inked recently, Penguin's art director, Paul Buckley, teamed up with editor Tom Roberge (who has three literary tattoos, including a vintage cover of Samuel Beckett's *Waiting for Godot* on his biceps) to put out the **Penguin Inks** collection. The first run includes Martin Amis's *Money: A Suicide Note* redone by Bert Krak, J.M. Coetzee's *Waiting for the Barbarians* reimagined by Chris Conn, Helen Fielding's *Bridget Jones's Diary* as seen by Tara McPherson, Ian Fleming's James Bond novel *From Russia With Love* retooled by Chris Garver, Keri Hulme's *The Bone People* etched by Pepa Heller, and David Foster Wallace's *The Broom of the System* thoughtfully illustrated by Duke Riley. If you had judged these works by their original covers, take another look.



## ART OF LORE

When one thinks of Japan and tattoos, organized crime or *Rush Hour 3* typically come to mind (well, hopefully not the latter). Yet there was a time—during the reign of the Shoguns—that much of Japan had tattoos. In fact, back in the 1700s, not only was the (noncriminal) working class inked, but the act of going under the needle was considered honorable. In homage to graceful Japanese ink from the late Edo Period, the Boston Museum of Fine Arts recently opened "**Under the Skin: Tattoos in Japanese Prints.**" The exhibition, which runs until the end of the year, features a selection of woodblock prints, manuscripts, and books featuring iconic art that still serves as inspiration for pieces today.



## Giving Back

In 2004, Iraqi-American artist Wafaa Bilal's brother was killed by a missile in Iraq, becoming another one of the thousands—including Iraqi citizens and American soldiers—lost during the conflict in Iraq. To bring attention to these casualties, Bilal recently staged *...And Counting*, a 24-hour performance piece in which he was tattooed with a map of Iraq's cities that included a dot for each American and Iraqi killed. The 5,000 dots representing American soldiers are done in red permanent ink, while the 100,000 dots representing Iraqis are done in invisible ink that glows green under UV light. His goal was to draw attention to the fact that these losses are felt on both sides of the conflict, though many of the Iraqi deaths are invisible to Americans. During the performance, which was streamed live online, Bilal asked viewers to donate \$1 for each tattooed dot to Rally for Iraq, a nonprofit that offers scholarships to impoverished Iraqi students; fundraising continues at [wafaabilal.com](http://wafaabilal.com). Bilal's back piece is proof that tattoos often speak louder than words.



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#### SWEETWATER BLUE

A light, refreshing lager with a scent of blueberry muffins and a sweet but relatively subtle blueberry taste. The only slight downside is the speed at which you'll drink it all.



#### BUD LIGHT LIME

Bud Light Lime has a definite lime taste, but it's more like drinking Sprite than beer. That said, it's very easy to drink and will quench your thirst through many a barbeque.

## FRUIT STRENGTH

Cool off this summer with a refreshing fruity beer. No, really.

For most people, a fruit-based beer is not the first choice when it comes to grabbing a cold one. Possibly because it sounds like something your grandma might order (Seriously, strawberry ale? Where are we, the Hobbit village?), most of us will choose a more traditional beer to see us through the summer—which is a pity, because some of these beers are fantastic.

"The great thing about fruit beers is that they're very accommodating," says Abigail Lewandowski, a bartender at Green Rock Tavern in Philadelphia. "They're a great way to cross the non-beer drinkers over to trying more beers."

Fruit beers run the gamut from dark, heavy Belgian ales, packed with fermented cherries or peaches, to light, frothy lagers with subtler hints of lemon

or lime. While the darker beers are traditionally considered winter drinks, it's really down to personal taste, and there's nothing to stop you from chewing your way through a good stout on a blazing hot day (provided you have the stamina of a bull elephant and someone to drive you home). Finding your ideal beer is simply a matter of delicious, delicious trial and error. And with the rising popularity of fruit beers all over the world—from China's Yanjing Pineapple Beer to Britain's Wells & Young Banana Bread Beer—finding one that suits you is easier than ever. If all else fails, follow Abigail's advice: "Confidence is sexy. Knowing what you want, what you like, and not following the crowd of jocks ordering Miller Lite sets you apart. Cheers to you." —Nick Lettley

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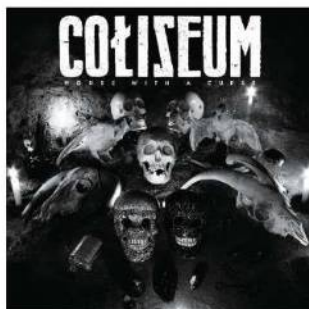
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# SOUND ADVICE



## COLISEUM

**House With a Curse**  
[Temporary Residence Limited]

Don't be fooled by the eerie instrumental introduction to *House With a Curse*; what follows is some of the most bone-crushingly heavy riffs we've heard since Pantera called it quits. But Coliseum have also pulled back the BPMs on their latest release, resulting in tracks like "Skeleton Smile," which adds a welcome dose of melody to the band's pummeling riffage. The mid-

tempo dirge "Cloaked in Red" shows the band giving a sonic nod to Black Sabbath, while posthardcore anthems such as "Perimeter Man" sound like an updated version of *My War*-era Black Flag. The album also features contributions from half a dozen artists, including Bonnie "Prince" Billy.

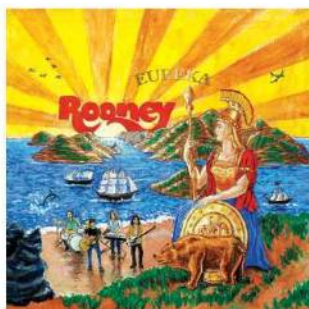


## THE NEW PORNOGRAPHERS

**Together**  
[Matador]

Canadian indie rock act The New Pornographers is a rarity in the music world: a critical darling that actually lives up to the hype. And we'll contribute to the gushing buzz, thanks to tracks on their new album like the epic, distortion-drenched sing-along "Your Hands (Together)" and orchestrally augmented "A Bite out of My Bed." *Together* shifts between explosive

moments and Shins-esque pop romps like "We End Up Together" with remarkable dexterity. However, the standout track is the upbeat opener, "Moves," which features vocals from Okkervil River's Will Sheff and plenty of lilting harmonies. This will inevitably be one of the most impressive indie releases of 2010.



## ROONEY

**Eureka**  
[California Dreaming]

"It's not over yet, no it's not even close," Rooney's frontman Robert Schwartzman sings on "Holdin' On," the opening track from his band's latest album. Although Rooney has been out of the limelight since 2007's *Calling the World*, the band's latest album is as much a reminder of their ability to craft perfect pop gems as it is an impassioned call to arms. From

stripped-down piano ballads like "Into the Blue" to jazzy improvisational tracks like "Stars and Stripes," *Eureka* is Rooney's most varied release yet. That said, the album still has its share of rockers. "You're What I'm Looking For" sounds like the missing link between The Cars and early Weezer.



## STARS

**The Five Ghosts**  
[Soft Revolution/Vagrant]

You may not be familiar with Stars yet, but for the past decade the group (which shares some members with Broken Social Scene) has been making some of the most interesting indie rock this side of Death Cab for Cutie. Their fifth full-length, *The Five Ghosts*, introduces a more upbeat pop element to the band's sound with tracks

like "Wasted Daylight," but still has plenty of melancholy moments embedded in songs like "I Died So I Could Haunt You." Throughout the album the vocals of Torquil Campbell and Amy Millan blend together gorgeously, while the electric flourishes and inventive synthesizer line on "We Don't Want Your Body" make the group sound like Canada's answer to The Postal Service.



## STONE TEMPLE PILOTS

**Stone Temple Pilots**  
[Atlantic]

The world is a far different place than it was when Stone Temple Pilots released their last album, *Shangri-La Dee Da*, back in 2001. But the band still has chops, and this album is teeming with proto-grunge anthems that sound anything but dated. This is most apparent on songs like "Take a Load Off," which features Beatles-like harmonies that showcase a side of the

band that hasn't previously had a chance to shine. This newfound melodic streak is also evident on the breakout track "Dare If You Dare," a shuffling rock ballad featuring a chorus that stretches toward the stratosphere and proves that Scott Weiland still has one of rock's most distinctive voices.



## WIDESPREAD PANIC

**Dirty Side Down**  
[ATO]

Over two decades and thousands of live shows, Widespread Panic have cultivated a base of dedicated fans, and their 11th full-length, *Dirty Side Down*, should bring new listeners into the mix. While some people have relegated the group to the noodle-driven world of jam bands, this latest effort is extremely focused and, believe it or not, pretty dark. Songs like "Saint Ex" have

as much in common musically with Rush as they do Rusted Root, while jazz-informed compositions such as "St. Louis" prove the act can play circles around most of their peers. *Dirty Side Down*'s standout track is undeniably their tender cover of deceased member Vic Chesnutt's "This Cruel Thing." —Jonah Bayer



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With the ocean's help, you can make it through summer *not* looking like a shriveled raisin.

While the ocean can suck the color out of a new tattoo, it can also do a lot of good for skin, bare and inked alike. Mineral-rich salt water (taken from pristine sources like the Dead Sea, not the Jersey Shore) is packed with trace elements, such as magnesium, calcium, and potassium, that are essential for healthy skin, according to Dawn Diorio, an aesthetician for Ahava, a company that makes

skin care products with Dead Sea water. Ocean-based ingredients like algae and seaweed also prevent sun-induced aging (and tattoo fade) thanks to vitamin A, beta carotene, and amino acids. Consider the marine-based products below and if you like the results, feel free to show your respect for Ma Nature's nautical bounty with a mermaid tattoo or two. —Jennifer Goldstein



#### Ahava Men's Foam-Free Silk Shave

If you actually want to see where you're shaving (and ensure that your newly exposed skin is smooth and bump-free) use this no-foam shaving gel (\$20, [ahavaus.com](http://ahavaus.com)). It has Dead Sea minerals, which do a great job of moisturizing your sun-baked face.



#### H2Ocean All Natural Nutrient Spray

Ever notice how a dip in the ocean seems to cure razor burn, bug bites, rashes, and whatever else ails your skin? That's healing salt water doing its thing. Spray this on (\$20, [h2oceanstore.com](http://h2oceanstore.com)) and get the same experience without trekking to the shore.



#### H2O Plus Hydrator

Sometimes aloe gel ain't gonna cut it. If you overdid it in the sun, rub this lotion (\$30, [h2oplus.com](http://h2oplus.com)) on your face morning and night. It has a boatload of skin healers, like plankton, sea fennel, and sea lettuce, that increase hydration on contact.



#### Anthony Logistics Algae Facial Cleanser

Pirates may have thought themselves too tough for face cleanser, but their skin looked like shit. Reap the benefits of ye ol' cosmetic lab with this face wash (\$35, [anthony.com](http://anthony.com)); it has vitamin-rich algae that gets rid of grime while preparing your face for a smoother shave.



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## Alpha Protocol

**Systems:** Xbox 360, PS3, PC

Every job approaches pink slips differently. Business execs get severance packages, professional football players lose the remainder of their salary, and secret agents become targets of international manhunts. When one of CIA field agent Michael Thorton's missions goes bad and the agency puts out a burn notice, he doesn't post his updated résumé on monster.com. Instead, he goes undercover, turns informants, and kills backstabbers on his way to discovering who is behind the betrayal. In this espionage role-playing game you can out-dupe your enemies like Jason Bourne, pillow talk your way to vital info like James Bond, or wreak havoc like Jack Bauer while earning experience points that upgrade your marksmanship, martial arts, and martini-mixing skills (shaken, not stirred, of course).



## NCAA Football 11

**Systems:** Xbox 360, PS3, PS2

Get primed for pigskin season by lining up under center with the most authentic college football game to date. With a brand-new locomotion engine that makes cutting, juking, and accelerating past grasping linebackers look more realistic than ever before, NCAA 11 is no redshirt freshman. Swarming defenses get a boost by adopting Madden's Pro-Tak gang-tackling system, and the new Real Assignment AI gives the offensive lineman the smarts to double-team the All-Americans at the line of scrimmage and peel off to help downfield after your Heisman hopeful shoots through the hole. When you factor in the return of oft-requested features like formation-based substitutions and playbooks that ensure no two teams play the same, this is the year NCAA Football rightfully earns a BCS bid.



## Crackdown 2

**Systems:** Xbox 360

The original Crackdown took the sandbox genre to new heights, placing you and a friend into the shoes of superpowered, progressively more badass agents capable of bounding across rooftops, climbing skyscrapers, and sniping baddies from 500 feet while skydiving from 50 stories. In the sequel, those skills will be put to the test. A mutant population has taken control of Pacific City, and it's up to you and your friends to sabotage the efforts of a power-hungry rival faction and eradicate the mutant outbreak. The freaks swarm with overwhelming numbers, but you'll earn access to a huge array of explosion-friendly weaponry and new death-dealing vehicles like the attack helicopter. When you're done liberating the district, head online to pit your super-skills against friends in the multiplayer.



## Metal Gear Solid: Peace Walker

**Systems:** PSP

Some treat the PSP like the redheaded stepchild of the PlayStation family, but not Hideo Kojima. The Metal Gear Solid mastermind brings his stealth action approach to the handheld for the first time in Peace Walker. Picking up after the events of Metal Gear Solid 3: Snake Eater and Metal Gear Solid: Portable Ops, a mysterious military group has set up shop in Costa Rica, and it's up to Big Boss and his army of ass-kickers to quell them. The revamped control scheme gives you close-quarters combat skills that allow you to take on multiple enemies at once. Or from a distance, pick opponents apart limb by limb with a new precision-aiming mechanic. Kojima's signature stylish cut-scenes complement the action, and you can enlist friends for help in the cooperative-friendly campaign. —Matt Bertz



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# Inked



# DESTINATION:

# TORONTO

**TATTOOER MATTHEW ELLIS** SHOWS US AROUND HIS HOMETOWN ON THE SHORES OF LAKE ONTARIO.



There's more to Toronto than full-contact lap dances. The city boasts pristine parks, a slew of art galleries, and well over 50 tattoo shops. We've got mustachioed tattoo artist Rev. Matthew Ellis on loan from his own spot, Seven Crowns Tattoo (2499 Yonge Street, Suite 3, [sevendcrowntattoo.com](http://sevendcrowntattoo.com)), to give us a little guidance when it comes to getting out of the strip club and into some culture.

Ellis opened Seven Crowns in 2008 with fellow tattoo artist George Brown. Together, the pair have gone to great lengths to create a neutral ground for area tattooists to display their artwork and hold communal painting nights. Here's where he spends his downtime. —Patrick Sullivan

## BEST BONEYARD

A city's not a city without a real-deal cemetery. Opened in 1876, Mt. Pleasant Cemetery (375 Mt. Pleasant Road) is 200 acres of statues, fountains, gardens, and graves. Though the old carriage drives have been turned into simple footpaths and the elaborate watercourses have since been filled in, Mt. Pleasant Cemetery remains a stunning piece of land worthy of at least a few hours of thoughtful wandering. Ellis has only one word for it: "Gorgeous."



## BEST ZINE SCENE

The Beguiling ([beguiling.com](http://beguiling.com); 601 Markham Street) may not be the biggest comic book retailer in the city, but Ellis swears it's absolutely the best. Opened in 1987, the store has become a Toronto landmark for graphic novel junkies, hosting events with legendary creators like R. Crumb, Harlan Ellison, and Jaime Hernandez. Their original art collection alone is something to get excited about, with works by Graham Roumieu, Bryan Lee O'Malley, Paul Pope, Dave Cooper, and Dave Sim. You'll find everything here—even vintage stuff from the 1930s.

## MOST INSPIRATIONAL MUSEUM

Located in the heart of the Art and Design District in downtown Toronto, the Museum of Contemporary Canadian Art ([mcca.ca](http://mcca.ca); 952 Queen Street West) features two primary exhibition spaces and hosts rotating exhibits year-round. "It's a great place to go to get inspired," Ellis says. "It's right down in the heart of Queen Street West, where a gaggle of smaller galleries reside as well." There's plenty more to check out in Queen West, so plan on spending at least an afternoon here.



## BEST BUTTER CHICKEN

"Sometimes you get that hankering for Indian food," states Ellis, "and this is the place to quell that need." Chef of India ([chefofindia.ca](http://chefofindia.ca); 1415 Yonge Street) has some seemingly contradictory characteristics. It's low-lit and romantic for a night when you want to impress, but it's also got a killer buffet for a night when you want to class it up a bit without having to shell out much hard-earned cash. According to Ellis, they've got "the best butter chicken ever." It's hard to argue with that kind of certainty.



## BEST TATTOO CONVENTION

If you're going to visit one tattoo convention in Canada, this is it. Northern Ink Xposure ([tattoos.com/nix](http://tattoos.com/nix)), held at the Toronto Hilton June 15–22, is what Ellis calls simply "the best convention in Canada." You'll especially want to check out Paul Booth's Art Fusion Experiment and Highway to Hell art show, where you'll be able to buy original works as well as prints.





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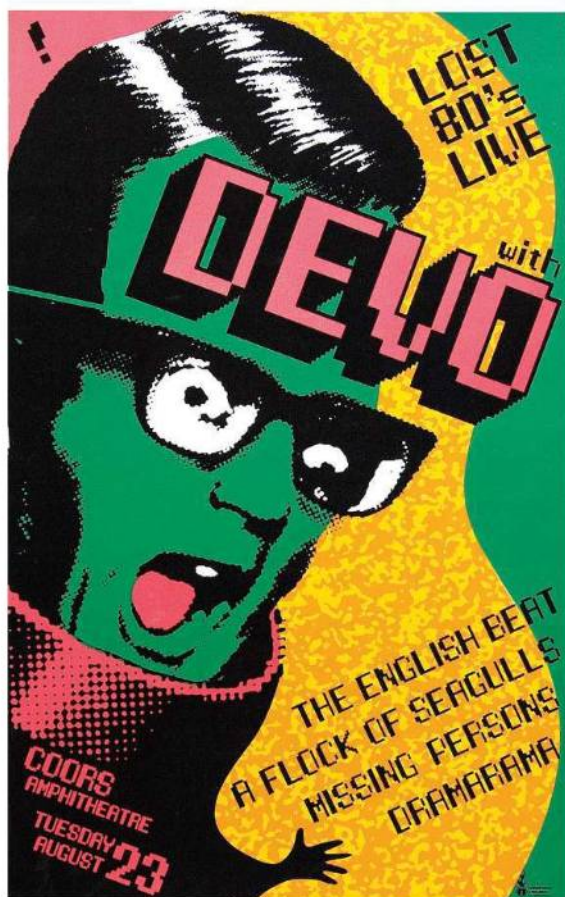
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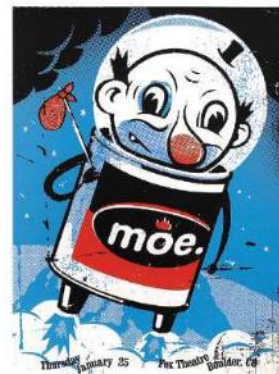
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Clockwise from top left: Vollmar's posters for Devo; a roller derby; Moe; Vampire Weekend.



## ROCK ON

For artist, sculptor, and designer Jay Vollmar, the muse is the music.

When Jay Vollmar is commissioned by a show promoter or band manager to create a poster, he finds inspiration in the artist's music, downloading a few songs off iTunes. "I'll pick a song or two that just kinda resonates with me. And then I just keep listening to it and try and create an image that goes with the vibe," he says. Vollmar has created posters for everyone from Modest Mouse and Vampire Weekend to Devo and Depeche Mode. It's the imagery, he says, that's the hardest part of the process.

Growing up in Wisconsin, Vollmar spent a lot of time learning screenprinting from an amateur kit his parents bought him. After graduating from the Milwaukee Institute of Art & Design in the '90s, he moved to Denver and started making silk-screened posters for his friends' bands. "I didn't know how to play an instrument, so I had to do something to get involved," he says.

A full-time art director for *Westword*, Denver's alt-weekly, Vollmar has done freelance work for clients such as MTV.com and Red Rocks Park and Amphitheatre, and has shown his wooden robot sculptures all over the world, from England to Taiwan. But it's his poster work that garners the most attention. In Vollmar's world, Lily Allen has rainbow hair as she stands amidst lightning bolts and rolling black clouds with white stars. In a poster for Jimmy Eat World, a man dressed in a suit has vines growing out of his face and protruding from his eyeglasses.

In the '60s, commercial posters started featuring psychedelic art to promote bands like the Grateful Dead and Jefferson Airplane; five decades later, Vollmar takes the medium another step forward while staying true to his love of music (he's currently into French metal band Gojira). "My artwork is a collage of traditional drawing with digital stuff—scanning old magazines and mixing it all up," Vollmar says. He doesn't worry about torn corners or offset imprints—this adds to the human element of hand silk-screening—and likes to add visual texture by mixing media such as acrylic and ink. He's also influenced by old printing processes that lend a "low-tech, messed up" look. Whether it's designing posters for the House of Blues or his girlfriend's roller derby team, Vollmar finds his muse in music—even if it's on iTunes. —Kara Pound

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## New Visions

What goes together better than rock stars and shades? Metalcore band **Atreyu** teamed up with **Anarchy** to create a new pair of gold-accented sunglasses (\$70, [anarchyeyewear.com](http://anarchyeyewear.com)) featuring smoked-out lenses that are imprinted with a small version of the band's logo. Thanks to shatter-resistant lenses and spring hinges, they should be able to withstand any outdoor concert—even one of Atreyu's.

## Waist Band

Vans has collaborated with bands like the Sex Pistols, Suicidal Tendencies, Bad Brains, and Crooks and Castles to inject some swagger into their threads. One of our favorite pieces is the web belt from the **Vans X Bad Brains** collection. The tri-ring belt (\$18, [vans.com](http://vans.com)) features the Bad Brains' Rastafarian Lion and a triple beam of the Rasta colors.



## Clothes That Clash



The Clash fought off staid social norms with their sound, their message, their look, and even their name. In honor of the band that elevated punk style, **Supreme** just put out a line of T-shirts and a hoodie (\$38 and \$120, respectively, [supremenewyork.com](http://supremenewyork.com)) using the band's fuck-all spirit and images. We're rocking the Casbah shirt.

## Fly 'Phones

The **Skullcandy Aviator** headphones (\$150, [skullcandy.com](http://skullcandy.com)) not only look slick but also pump out platinum sound through a full-range enhanced audio driver. Check that—they're five times platinum thanks to an endorsement by Jay-Z himself. Rock 'em this summer.





STYLIST, ANGELA CAMPOS

photo by THOMAS LIGGETT

JUNE/JULY 2010 | 29

Clockwise from top left: Civil Smith double-pocket shirt, 310-394-9814; Levi's denim shirt, levi.com; Billy Reid Scout shirt, 212-598-9355; Reyn Spooner Escape linen shirt, reynspooner.com; 7 For All Mankind utility-pocket shirt, 7forallmankind.com. Center: DKNY Jeans chambray shirt, macys.com.

# BLUES EXPLOSION

Real smart cars.  
Clockwise from top left: Kia Uvo;  
Nissan Infotainment; Ford Sync.



## BE YOUR OWN COPILOT

New car computer systems find the next song, map your route, and answer your phone, basically eliminating the need for anyone to ride shotgun.

If your car is becoming your office, rec room, and kitchen—and from the looks of that tangle of wires and all those crumbs, it is—then you'll be psyched to know that carmakers are doing their best to make your auto interior more livable. New models from Ford, Kia, and Nissan now include factory-installed "infotainment" systems that provide music, wireless communication, navigation assistance, and more (burrito-cooking capabilities have yet to be incorporated, but we're sure someone is on it).

**FORD SYNC** In 2008, Ford and Microsoft teamed up to create Sync, a cool, all-encompassing voice-activated control system now available in most new Ford models. (Okay, it doesn't steer, but it does just about everything else.) This year, as Ford continues to improve Sync, it has incorporated HD Radio and become the first automaker to offer iTunes Tagging. Hear a song on the radio, push the Tag button, and hook up your iPod when you get home; a list of all your tagged songs will download so that the next time you connect to iTunes, you'll see a playlist of those songs, with an option to buy.

**KIA UVO** Like Ford, Kia paired with Microsoft (do Google R&D employees not drive?) to develop their new system, Uvo, which debuts this summer in the Kia Sorento CUV. Its standout function is

an advanced voice-recognition system that allows you to issue commands and queries as if you're talking to your buddy riding shotgun. Ask, "What's playing?" (not robotlike commands like, "Car, identify current song") while listening to your favorite Sirius channel and the system will tell you—without mocking your inability to recognize that inescapable MGMT track. Uvo also features all the must-haves like Bluetooth wireless connectivity for your phone and iPod connectivity so you can skip to the next song without causing a 14-car pileup.

### NISSAN INTELLIGENT INFOTAINMENT SYSTEM

The most exciting thing about Nissan's Infotainment system is the car that features it: the 2011 Leaf, a zero-emission electric vehicle. While a no-gas car may have you more worried about finding your next charge than the next song, Nissan didn't skimp on its onboard system. And that's because said system will actually figure out how far you can go before your next charge and help you find a charging station when it's time to juice up. (Nissan is working with local governments and utility companies to develop a network of charging stations, so no worries on that end either.) In essence, it's a navigation system, computer, stereo, and communications center in one. It can even keep running tabs on your electric bill. —Ky Henderson and Jennifer Goldstein

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# INKED PEOPLE

"I always used to cover up my tattoos with long sleeves. But one day I was like, *This is who I am. This is how I express myself.*"  
—Nick Rimando, U.S. soccer team



# NICK RIMANDO

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When Major League Soccer star Nick Rimando was 16, his mom didn't exactly approve of how he used his older friend's ID to get his first tattoo, a "typical tribal symbol" on his arm. When he arrived home, she became furious and tried to scrub it off. "She was hoping it was fake," Rimando remembers, laughing.

Today, however, Rimando's parents couldn't be prouder. Not only has the UCLA grad become the star goalkeeper of Real Salt Lake, he was also voted most valuable player in the 2009 MLS Cup game versus the Los Angeles Galaxy. And at press time, the goalie who is on the U.S. Soccer Team's extended roster was hoping to make the cut of U.S. players heading to South Africa for the FIFA World Cup. Rimando's parents are also cool with his 29 tattoos, which include an angel, a fighting rooster, a dragon, an elephant, praying hands, and several quotes, including "Live and Learn" and

"The Thrill of Victory, The Agony of Defeat."

"Growing up, if you had a tattoo you were in a gang or you were a bad person," Rimando says. "Being professional and in the spotlight, I always used to cover up my tattoos with long sleeves. But one day I was like, *This is who I am. This is how I express myself.* So I started wearing short sleeves again."

Rimando has found a kindred spirit in Salt Lake City tattoo artist Gailon Justus, who did one of his favorite pieces, which is dedicated to his son, Jett. It's a six-fingered hand making the "I love you" sign. "Jett was born with six fingers, but he had the extra digit removed when he was six months old," Rimando says. Thinking back on the piece, the good-humored goalie breaks into a smile: "Everybody wanted us to keep [the extra finger], and I was down with that. I mean, if he's gonna be the next goalkeeper, he's gonna have a huge advantage with six fingers, y'know?" —*Alison Prato*





# MARIA TASH

Maria Tash has come a long way from piercing her friends' ears in college. Nearly two decades later, the raven-haired designer behind Venus by Maria Tash designs custom jewelry that commands up to \$40,000 a piece and has two prosperous New York City jewelry and tattoo shops with celebrity clientele (Britney Spears, Uma Thurman, and Jessica Alba, to name a few). "Venus indicates beauty throughout the ages," says Tash, who was an astronomy major in college, of her high-end brand's moniker. "For me, piercing and jewelry is all about beauty, so I thought it was appropriate."

Tash's ink is a reflection of her lifelong passion for jewelry. Both of her lower arms are covered in predominantly black and gray gauntlets (a type of armor) that have a feminine twist. "They look like silver metal with gemstones embedded in them," she says of the pieces she got in 1992 from artist Bernie Luther while he was visiting New York. "I was interested in rendering different textures onto skin. Metal onto skin and gemstones onto skin. That, to me, was cool."

But she's not content with all of her tattoos. Tash—who also has an alien

orb on her back—is in the process of having the colorful tattoos of stained glass and wood paneling on both her upper arms removed. "It was one thing I was never fully happy with," admits Tash. "I had it reworked and reworked and reworked. I tried to get the colors darkened and more deep to match my lower arms, but I just wasn't happy with it. I went about five or six times. It's not completely gone, but it is at the stage now where if I wanted to cover it, I can."

For those like Tash who think they might like to change their tattoos at some point, Venus Modern Body Arts, Tash's East Village shop, features InfinitInk, a laser-removable ink that makes it much easier to zap away tattoos later on down the road. Tash's other store, the more high-end Venus by Maria Tash, has become the go-to destination for celebrities not only to pick up modernized, Indian-influenced body jewelry, but also to get pierced by Tash herself. "There are some things that celebs have gotten pierced that's private ... some genital piercings," she teases. But she's not about to name names. "Having celebrity clients is like a walking billboard, and I'm really appreciative of it." —*Kathleen Perricone*

# DJ MONTAY

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When Atlanta-based DJ and music producer Montay Humphrey, a.k.a. DJ Montay, walks into a club, it's not uncommon for the dance floor to be packed with sweaty revelers bumping and grinding to one of his songs. As the producer behind such smashes as the T-Pain and Flo Rida collaboration "Low" and Unk's "Walk It Out," Montay has become royalty of sorts in his native ATL—an in-demand club and mix tape DJ as well as one of the most sought-after beat makers in town.

"It's not about me being a celebrity," he says, humbly. "It's just that I grew up around here, so I know everyone. People congratulate me on what I've done, but I'm pretty much the same person I've always been."

A huge music lover since his mom bought him his first drum machine at the age of 8, Montay has amassed 30 tattoos—most of them direct reflections that he is more music-lover-next-door than demanding superstar producer. In addi-

tion to the names of his three young children, he's also got the names of his father, who died when he was 5, and his stepfather, who died when he was 11, plus his own initials (his first ink) and a cross on his arm. The rest of the work, much of which was done by Randy of Tattoos by Randy in Jonesboro, GA, is music-centric, including a turntable, a keyboard, and a drum machine. And then there's the music note next to his right eye. "I got it before everybody started getting all these tattoos on their face," Montay says, sounding annoyed. Then he breaks into a laugh. "It didn't hurt that bad. It just felt like a little scratch."

So what's next? More tattoos ("After my first two, I went crazy. ... They're artwork, and they're really addicting," he says), as well as more songs to keep the party hot. "It feels good to see everybody dancing," he says. "Music makes everybody feel better. It's something that keeps a lot of people away from their stress and their problems. It cures everything in the world." —*Alison Prato*







After getting tangled  
up in the limelight and  
being roped in with  
other teenyboppers,  
**AVRIL LAVIGNE**  
is ready to break away.

By REBECCA SWANNER  
Photos by MARK LIDDELL



uddenly, the petite blonde with long, flowing locks bounces up off the couch to proudly display the two star tattoos on her hip. Then, unexpectedly, she lifts up the side of her tank top all the way to the middle of her rib cage. There on her porcelain skin are four black capital letters that read **FUCK**. Grinning from high cheekbone to high cheekbone with an honest, uncontained smile one rarely sees on this shy beauty, she announces, "My favorite tattoo is this one. It's my favorite word!" She giggles and collapses back onto the couch.

**"I want to get a big-ass-motherfucking tattoo on my forearm. ... I have to wait for that special someone to come back into my life. I want to do a big-ass heart with a flag through it with a name. I want it to be a huge experience and statement."**

When Avril Lavigne stepped out onto the music scene with her debut, *Let Go*, in 2002, it wasn't long until critics started comparing her to pop's two other sugarplum fairies: Christina Aguilera and Britney Spears. Britney was the coquettish but virginal girl, Christina was the hot popular girl, and Avril was our type: the cute skater chick. But Lavigne took offense at being lumped into the same rock 'n' roll high school and publicly lashed out against the pair—fitting for her place on the playground next to the halfpipe.

The girls grew into divas during the height of the intrusive swarm of celebrity media. Spears had a very public meltdown, while Aguilera went from a saucy sexpot to a respected, happily married mother with a wild streak. Lavigne mostly continued on the same path, releasing chart-topping records while dodging the invasive eye of the celebrity media. There were some changes, like a marriage to Sum 41 frontman Deryck Whibley that ended last fall, and a few obvious missteps, such as her mispronunciation of David Bowie's name (it doesn't rhyme with "Howie") and a comment she made implying that she was the Sid Vicious of her generation. But the Canada-



Previous page: Kettle black  
studded Converse; Curve  
LA printed tank top; Romeo  
and Juliet Couture leggings;  
Felder Felder cuff; Giles &  
Brother bangle.

This page: H&M dress;  
Felder Felder cuff; Giles  
& Brother bangle; CC  
Skye spike and diamond  
bangles and ring.



Dolce & Gabbana quilted  
onesie; American Apparel  
leggings; Rock & Republic  
platforms; Loree Rodkin  
gold and diamond skull  
necklace and body chain.

**Hair and makeup:** Gabriel Panduro  
**Stylist:** Jessica Paster for  
celestineagency.com  
**Location:** Siren Studios

**"I've seen people with my portrait, and some people put my name on them after I sign my autograph. I signed one girl's ass and she tattooed it. I was like, Ooh, I better do a really good job!"**

born vocalist never confessed to being a "good girl," so even though she's spent plenty of nights out drinking and has spit on a handful of paparazzi, her antics weren't exactly news with an exclamation point. All in all, it's been Lavigne's music, not her personal life, that has taken center stage.

Now, at 25, the gorgeous former tomboy has separated from the pack. Although she hasn't stopped partying—she's still spotted at plenty of Hollywood hotspots, most recently alongside reality TV star Brody Jenner—her taste for vodka seems to have waned. She's too much in demand to be hobbled by hangovers. In February she was invited to sing at the closing ceremony for the 2010 Olympics, an experience she says was a huge honor even though she didn't get to attend the United States vs. Canada hockey game. "They had us on lockdown. We weren't allowed to leave our trailers, for security purposes. But we had the door open while everyone was watching, and I could hear everyone in the whole town screaming. It was a very exciting moment and I'm so glad Canada won because Canadians rule at hockey!"

For the last two years, Lavigne has also been overseeing the styling of Abbey Dawn, the apparel and accessory line named after her childhood nickname. She explains that the line, which features clothing and accessories emblazoned with skulls, hearts, and other of-the-moment symbols, represents her current style. "It's fun to be a chick and design clothes and things I'd like for myself," she says. "I design things I couldn't find. ... I feel like everybody [in Hollywood] dresses the same. I guess Gwen Stefani has a cool style. She has her own style. She doesn't really dress like everybody else."

Even though she's often photographed in a hoodie and a T-shirt, Lavigne's style has changed over the years. "Now that I'm older, I wear tight jeans and heels," she says of her metamorphosis. "I remember on my first album, if I showed up at a photo shoot and there were tight pants, I'd be like, 'Get those away from me!' I only wore baggy things and skater shoes and Converse. I would never touch a pair of heels. Now I love heels."

Is a new, more mature side of Lavigne emerging? Perhaps so. On tour, she doesn't party quite as hard. "I got into a real health kick. I wake up and drink a whole bunch of water. I eat really healthy, I like to do yoga, I Rollerblade with my brother, skateboard, and sometimes play street hockey. I like to do active stuff during the day because I'm waiting around for the big moment, and it's not until 9 p.m." When she's not on tour, she can be found playing soccer or volleyball in her backyard or surfing in the Caribbean. "I surfed this Christmas for the first time and I got up on my first try, and the rest of the day I got, like, every single wave. I surfed for a total of three days and came home and was like, I need to get a board."

For the last two years, she's also been working diligently on her album that's set to be released this fall. This time around she's elected to write—instead of *cowrite*—most of the songs. "This is more serious, in a way," she says. "It's more about having the vocal be the main part of the track. The lyrics are very real, open, honest. I think that when I'm not writing for other people or there are people in the room, I can go there more. I was ready to."

Working in her home studio, and on her piano instead of her guitar, helped facilitate the process. "The piano is

more of an emotional instrument," Lavigne says. "It stirs up different emotions for me and moves me in a different way than the guitar can." Just don't expect her to go all Tori Amos: "It's less pop rock as far as the production goes. It still has my vibe, but it's where I'm at now, at 25." Although she says she won't listen to her music once it's released ("Once it's done, it's done—I play it every night but I never want to hear it again"), she was happy to have more of an involvement in the production. "I'm really proud of the songs I did. I can't believe I did it!" she admits. "I've always sat with producers because I would write a song and have to get my vision across or they'd do whatever they think. I'm very particular with my sound and what I'm going for."

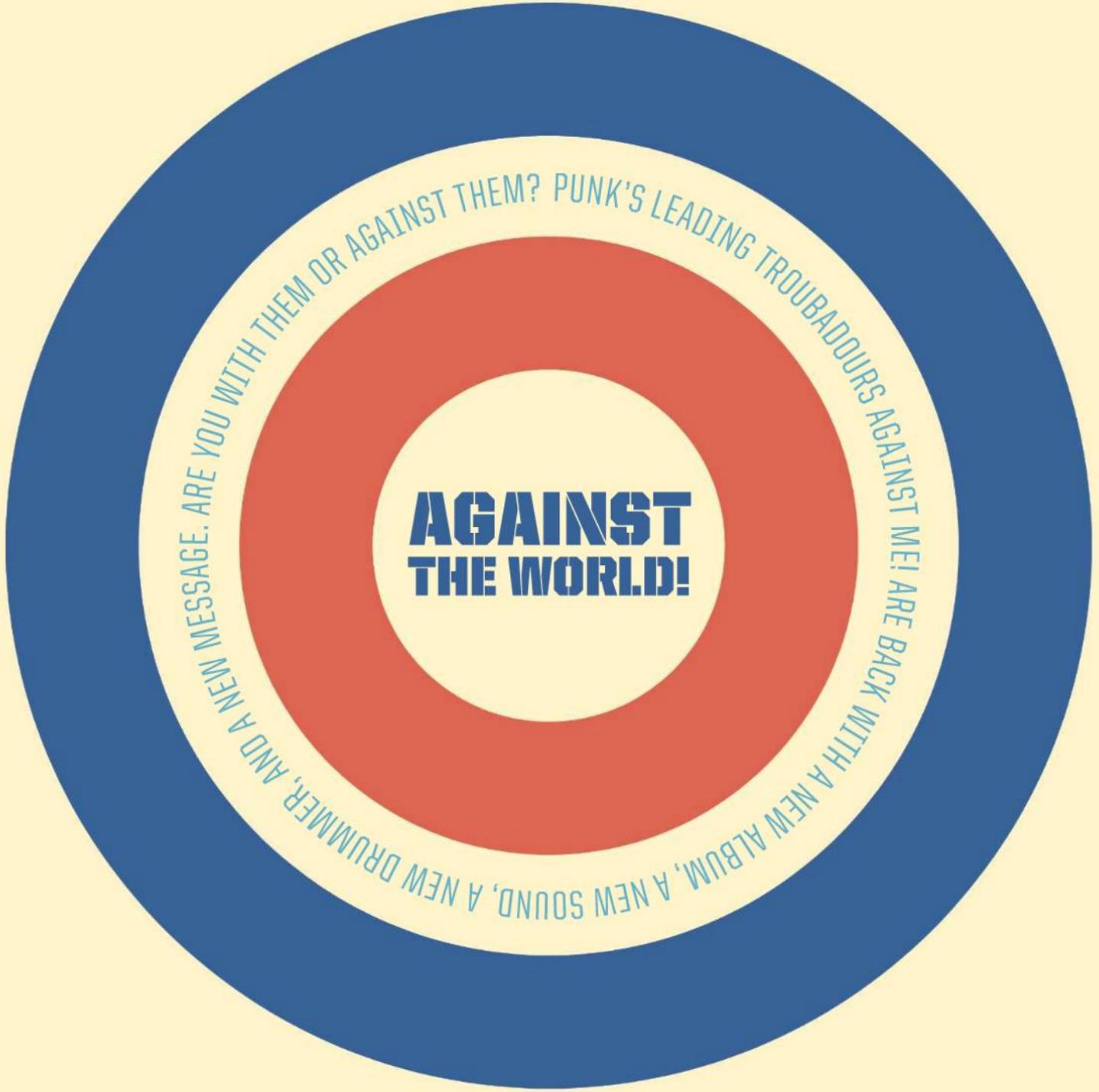
She credits Whibley for showering her with his expertise in this arena. Though she's been notably outspoken about plenty of other celebrities, she has nothing but positive words to say about the man she made music with; the two started dating when she was 19 and married when she was 21. With the exception of a few tracks that Lavigne's longtime music partner Butch Walker worked on, Whibley was in charge of producing most of the album's tracks. "I'm blown away by his talent," she says. "He's one of the most talented people I know, musically. He has a great ear. He has really good style. He's very smart and I respect him a lot." The two worked together on the record for two years when she was home from touring and continued to work together even after their divorce.

Despite rumors that they're back together, she says they're just friends, and she hasn't covered the tattoo—her most painful yet—on her right wrist that features his first initial within a pink heart. In fact, the two just got matching tattoos in March. "We celebrated his 30th birthday together," Lavigne explains. "It was a big one and I was like, 'Let's get 30 tattoos. I will if you will!'"

This spontaneous spirit seems to drive Lavigne. "I have a very short attention span, so when I write I do it right away. I force myself to finish it or I won't. The best stuff is the songs I write in 30 minutes." The same goes for her tattoos. "Everything is always spur-of-the-moment. All of my tattoos I decide that second and do it." Perhaps as a result, all but two are matching tattoos she got with friends. That includes her first, a five-pointed star tattoo she shares with former Evanescence guitarist Ben Moody, as well as the fairly new lightning bolt she got with Brody Jenner at Mario Barth's Las Vegas tattoo parlor, King Ink, this past spring.

When she's out on tour she gets to meet even more people with whom she shares tattoos. Pointing to the star on her wrist, she says, wide-eyed, "Fans did that when I got that. I've seen people with my portrait, and some people put my name on them after I sign my autograph. I signed one girl's ass and she tattooed it. I was like, Ooh, I better do a really good job!"

Although Lavigne has no plans to get any band-related tattoos of her own, she's thinking of getting a bigger piece that's not so spur-of-the-moment. "I want to get a big-ass-motherfucking tattoo on my forearm. I'm going to wait a few years and make sure I still want it then. I have to wait for that special someone to come back into my life." She laughs, uncontrollably. "I want to do a big-ass heart with a flag through it with a name. I want it to be a huge experience and statement." ■



**AGAINST  
THE WORLD!**

BY JONAH BAYER PHOTOS BY DAVID YELLEN

PAGE FORTY-SIX



# CHANGE.

## TWO YEARS AGO IT WAS THE MANTRA THAT BARACK

Obama hummed right into the White House, and the notion is as polarizing in the music world as it is in the political realm. Consider Against Me!: The last time they put out an album, *Spin* named it the best of the year—of any genre—and then *Rolling Stone* crowned them "best punk band." But some punk purists, using the Internet to voice their opinions, claimed it was a leap in the wrong direction from the band's earlier work, or simply decried their politics. While nonpassive responses to the band's aggressive anti-George W. Bush point of view are understandable, the mixed message board posts of love and disdain for the band's direction are curious. Are those who don't support Against Me!'s evolution rightly protecting punk? Or are they scared of change? Either way, they care enough to have a strong opinion.

Now Against Me!'s newest work, *White Crosses*, is again a shift for the band—and, possibly, punk in general. "I totally realize that we've changed from record to record, not even stylistically but sonically," frontman Tom Gabel says. "It's been great for us because, looking at the spectrum of our recording output, we've done everything." Before even hearing the first track on *White Crosses*, it's apparent that the band, now consisting of Gabel, bassist Andrew Seward, guitarist James Bowman, and drummer George Rebelo, has gone through nonmusical changes. One need only consider the fact that Gabel is doing this interview from the new Los Angeles home he shares with his wife and 7-month-old daughter to see that.

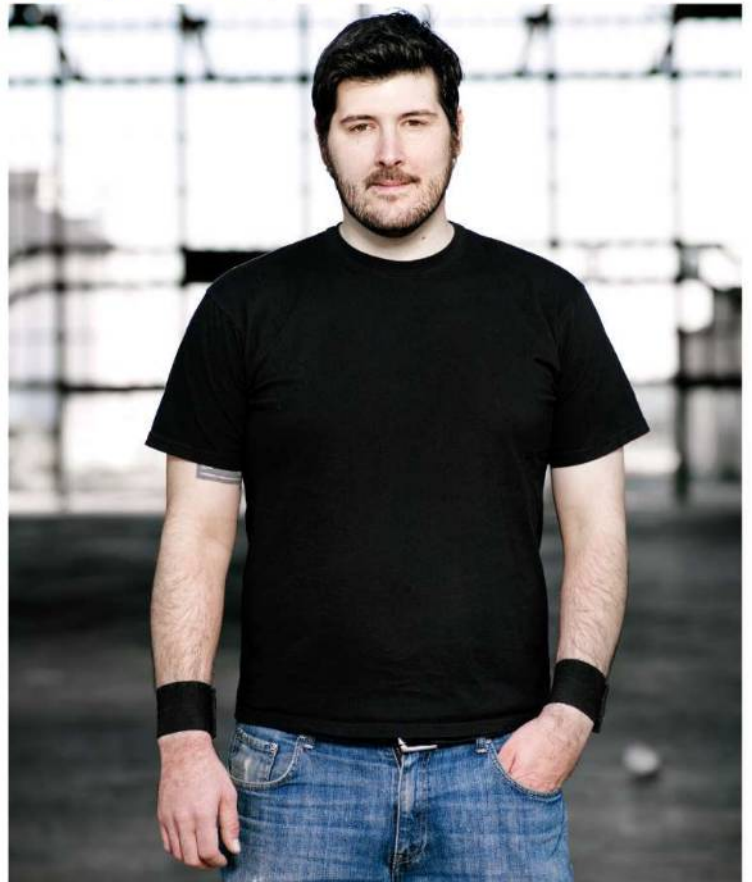
But back to the band's origins in Gainesville, FL—before they got a break touring with the Foo Fighters, before the acclaim, before the families. "Our first demo tape was recorded on a four-track when I lived with my mom, and with each record we've pushed ourselves to do something different—so I get the [negative backlash]," Gabel says. "It makes sense. But at the same time I'm not going to sacrifice moving forward because someone else is stuck in the past."

Each of the act's albums has been a progression leading to the next product. *White Crosses* is the follow-up to Against Me!'s first major label album, *New Wave*, which they put out with the help of producer Butch Vig (you know, the *Nevermind* guy). "People have to realize that there's years between making records, and you change," Gabel says when asked if the difference between 2007's *New Wave* and *White Crosses* was part of the collective conscious or a natural evolution. "I'm not the same person I was when I was 17 and started this band," he adds in a weary tone that indicates he's contemplated this response to answer his critics. "I'm 29,





CLOCKWISE FROM TOP LEFT: TOM GABEL, JAMES BOWMAN, GEORGE REBELD, ANDREW SEWARD



I'm married, I have a kid. I've changed and grown along the way. I've learned lessons and I've reexamined my politics. It's a natural process and I don't think there's anyone else out there in the world who doesn't do the same thing."

He could very well be talking about Warren Oakes, Against Me!'s drummer on the *New Wave* album, who reexamined his life after eight years in the band and decided what he really wanted to do was open a Mexican restaurant. He amicably left the group last summer and hung a shingle in Gainesville that reads *Boca Fiesta*. Against Me! brought in Hot Water Music's Rebelo to man the sticks. Rebelo and Oakes are diametrically different in their timekeeping and style, but Rebelo was the only guy the band considered for the empty stool. "We didn't think of or try anyone else out," bassist Seward says. "I honestly don't know who else could have done it but him because everyone else would be a quasi-stranger. We're not hard people to get along with, but there's definitely a getting-to-know-you learning curve that we didn't have to deal with since George lives a quarter mile from our practice space."

That said, the addition of Rebelo—who joined the band just a month before recording began for the album—ultimately forced the band to change the way they play their respective instruments during practice. "George was probably in the band for three or four months before we played a single old song, and when it came time to go back and learn them for an upcoming show we found that all of us had to go back and relearn our songs," Gabel notes. "There would be moments when we were trying to figure out parts and we'd be like, 'Wait, what are you playing there? That doesn't make any sense with what I am doing

"It's a matching tattoo with Brendan [Kelly] of The Lawrence Arms that says 'Rambling Boys of Pleasure,'" he chuckles. "As the father of a daughter now, I can't have 'Rambling Boys of Pleasure' tattooed on my arm."

In addition to motivating him to remove the tattoo of a young lothario, Gabel stresses that having a child has completely changed his perspective on life. "All the clichés are true about having a kid; it totally changes the way you look at everything, and being out on the road for the past month I felt a different sense of purpose. It's cheesy, but you're not just doing it for yourself. I'm doing it for my daughter, and this is a collective future now. My family is not just the band but my family as well, and that makes this more rewarding in a lot of ways."

Seward, whose wife is pregnant, shares a similar sentiment about the band's family expanding. "All of the personal stuff that's going on between us makes the dynamic of the band feel completely different," he says. "It's kind of like a rebirth in a way, but not in a crazy Christian way. There's just a new energy. I'm starting to generate this whole new sense of purpose. You just want to provide for your family—and I'm not talking about making tons of money. I'm just talking about working hard and doing what I do the best that I can and making my family proud."

They've come a long way, but the band isn't living the rock 'n' roll fairy tale existence quite yet. For starters, *White Crosses* mysteriously leaked to the Internet in March, nearly three months before its release date. Damn the money lost on sales—in true punk-rock fashion Gabel's response was to post the lyrics online so concertgoers would know what he was singing. Then there are the aforementioned fans who have taken it upon themselves to put their energy into

"IN THE ANARCHIST DREAM WORLD, EVERYONE WOULD BE FREE TO THINK WHAT THEY WANT TO THINK AND DO WHAT THEY WANT TO DO—BUT SOMEHOW THAT DOESN'T APPLY TO [AGAINST ME!]."

there,' and we'd totally have to rework songs that we have been playing for eight years." Again, a change—but one that Gabel thinks is good. "It's definitely been a long process to reexamine everything and relearn how to be a band with a new person in it, but I think it's been an overwhelmingly positive experience."

The experience bred an album featuring songs like "Because of the Shame," propelled by a Springsteen-esque piano line; "High Pressure Low," with an effect-laden guitar lead; and "We're Breaking Up," which has a pop sensibility. "I feel like one of the things that's often overlooked about bands, especially ours, is that people fail to recognize sometimes that we're *musicians*," Gabel laughs. "We love playing guitars and amps and effects; it's like playing with toys and you want to be playing with the coolest toys." The new songs and sounds have even necessitated the addition of a fifth band member for their live performances, which previously consisted of four guys in black T-shirts blazing through songs with barely a break to breathe, let alone engage the crowd with shtick banter.

For the most part, the band lets the music speak for itself. But all it takes is a listen to their back catalogue—and a look at their tattoos (most from Dave Kotinsley at Anthem Tattoo Parlor in Gainesville)—to see where they are coming from and where they came from. "We've gotten a stupid amount of band tattoos together," Gabel reflects, noting that most of their tours resulted in matching ink. These tattoos include logos for the band's previous labels, Sabot Productions and No Idea Records; the phrase "No Regret, No Surrender" in French, which appears on both Gabel's and Seward's wrists; and a snowman on their ankles to commemorate a winter tour with Anti-Flag.

Although Gabel maintains that he doesn't regret the ideas that fueled his worst tattoos as much as he does going to inexperienced artists early in his tattoo life, he is currently in the process of removing a tattoo on his left wrist.

critiquing every single thing the band does, onstage and off. But unlike most acts on their level, Against Me! actually *do* care what people think about them. "I'm guilty of reading message boards when I'm bored," Seward says. "But in the end all that matters is that we are happy with what we are doing, the songs we are making, and that we are having a blast." Then, speaking about recent online speculation that the band used Auto-Tune on the new record, he says, "Some people write the most slanderous shit that's completely inaccurate."

It's funny—now that the band is successful, they are in a bit of a catch-22: They have to respect the outspoken because that's who *they* are. They made their name by dishing it, so they also have to take it. Gabel addresses this on one of *White Crosses*'s standout tracks, "I Was a Teenage Anarchist," an anthemic rock song in which he looks back on his former political attitudes. "With the record I spent a lot of time reflecting on growing up in Florida and my past," he says. "When I think about the people that I used to know and the places I used to hang out, I was a teenage anarchist. Going back to what I was saying about people not wanting you to change, it's kind of a symptom of ... people want[ing] complete autonomy in their own lives. We're only free to do it if you think exactly the same way we do. It's convenient politics. In the anarchist dream world everyone would be free to think what they want to think and do what they want to do—but somehow that doesn't apply to us."

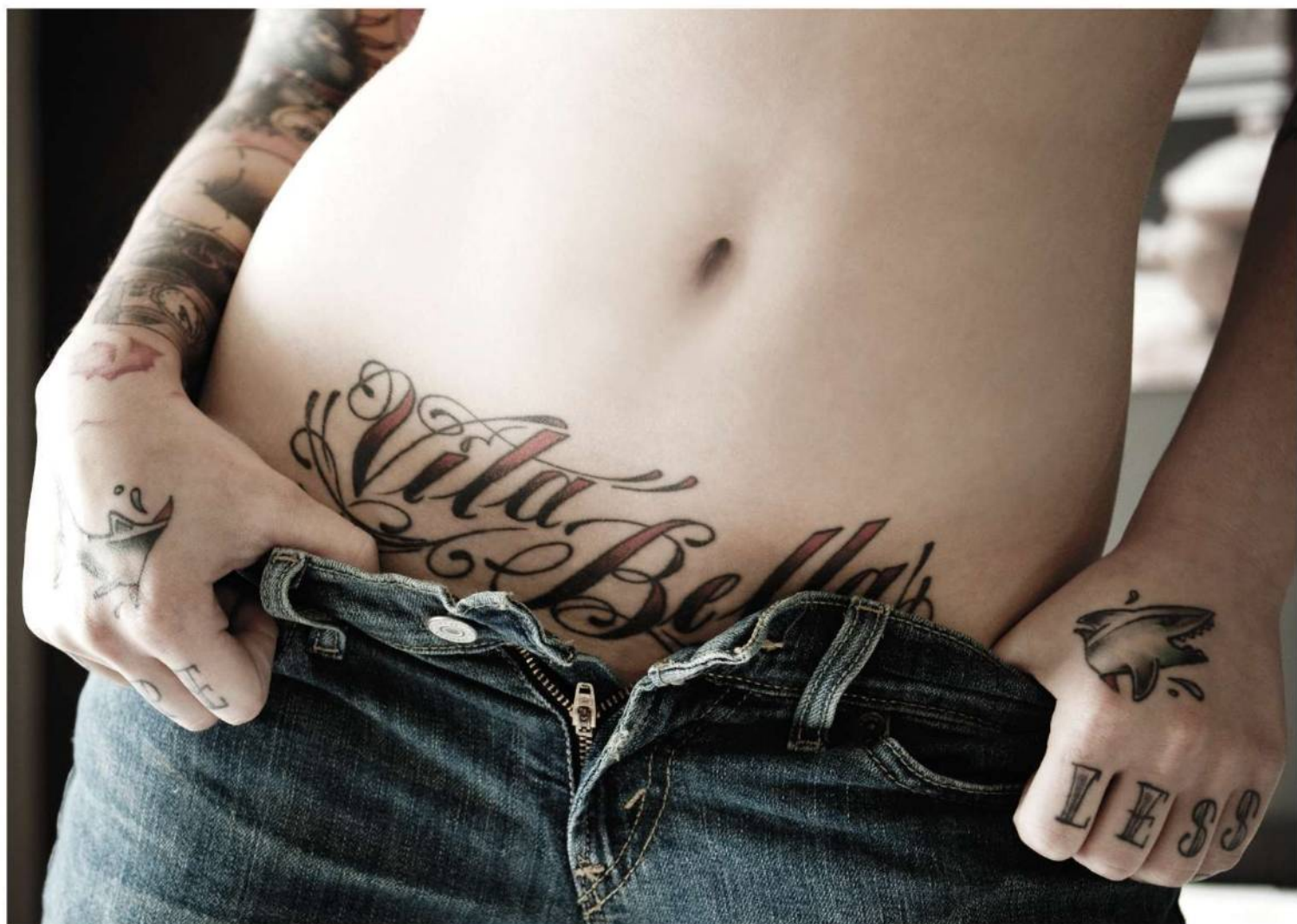
Perhaps the critics are being given too much credence, but you'd be hard-pressed to find another band with so much street cred yet so much disdain in the punk community. Although Seward isn't sure why the band has a polarizing effect, he doesn't mind it: "I appreciate the passion people have for us, whether it's positive or negative, because it makes life interesting. We are not boring and I thank the stars for that every day." ■



**INKED  
GIRL**  
RADEO

PHOTOS BY  
ARI MICHELSON





TWENTY-ONE-YEAR-OLD RADEO IS PETRIFIED of needles—somewhat surprising, considering her plethora of tattoos. But really it just solidifies that she is “the biggest oxymoron on the planet.”

As a model coordinator for [suicidegirls.com](http://suicidegirls.com), Radeo splits her time between Los Angeles and Columbus, OH, and has clear ties to both cities. “I hustle like a West Coast girl but I’m a midwesterner at heart,” she says. While some of her hobbies are definitively tomboyish (like working on her ’66 Chevy Bel Air), she also collects vintage dresses and gorges on ice cream with her roommates.

“Sometimes you get looked at like you’re kinky and wild because you have tattoos, and that’s definitely not [my] case,” she says, describing how some unwanted admirers judge her looks. “I’m a lady and I’d like to be treated like one.”

But ask nicely and Radeo will gladly show off her ink, like the owl that represents her grandmother. Tiny details (the owl’s eye color is her grandmother’s birthstone) and the fact that it was done by her good friend, Indianapolis artist Jeramie Chittick, make it one of her current favorites. Chittick and artist Durb Morrison are responsible for most of the work on her back, stomach, and knuckles, and she’s lined them up to work on new pieces for her arms, ribs, and legs.

But maybe the best way to capture the contradictory personality of this self-proclaimed ice cream connoisseur is through (what else?) ice cream. Her dream flavor: sweet cream with fortune cookies and a soy sauce swirl. A little sweet, a little salty, yet somehow it all fits together, just like Radeo. —*Melanie Rud*









Page 52: Stella McCartney jacket.  
Page 54: Levi's jeans. Page 55:  
Steve Madden platform heels;  
vintage sheer T-shirt. Page 56-57:  
Eres black bra; American Apparel  
socks; Converse sneakers. This  
page: Steve Madden platform heels;  
vintage red cashmere sweater.



**Hair:** Will Carrillo for  
celestineagency.com using  
Sebastian Professional  
**Makeup:** Annie Ing for  
celestineagency.com using MAC  
**Stylist:** Rita Zebdi  
**Location:** Thompson Suite at the  
Roosevelt Hotel





# OZZY OSBOURNE

The Prince of Darkness talks about addictions old and new.

BY BRYAN REESMAN

Two questions we had before interviewing Ozzy: What more is there left to learn about the man who has been in the (black) light for decades? And would we be able to understand him? Sure, he's in magazines more often than Viagra ads are, and he's had a *Behind the Music* special and an entire reality series devoted to his tumultuous life. His candid autobiography, *I Am Ozzy*, was on the *New York Times* bestseller list. A movie about his life is in the works. And by the time you read this, his tenth studio album, *Scream*, will be hitting retail and iTunes (it's well worth a download, by the way).

But as Ozzy's following lucid words prove, he's still one of the most dynamic, frank, and fascinating personalities in rock. Long live the godfather of heavy metal.

**INKED: You've been performing and recording metal music for 42 years. How do you stay in touch with the angry young man inside?**

**OZZY OSBOURNE:** You know what? I don't know. There is a stigma attached to metal, and I've never been completely comfortable about the word *metal* because it has no musical connotations whatsoever. They think anybody with long hair and tattoos—bass player, guitar player, drummer and a singer—is heavy metal. The '70s were heavy. The '80s were heavy. Then in the '90s and the new millennium, on Ozzfest, it was just these growling people. I can appreciate it, but I don't understand what happened to melody.

**Nu metal left a lot of people cold for that reason.** But they like it, you know. Nu metal is very, very aggressive. I said to my father many years ago, when he was alive, there was this new band, the Beatles. He said to me, "They'll never do nothing. They've got no melodies." And here's me at the age of 61 saying exactly what my father used to say. But the whole industry has changed. I was quite shocked to find out that new bands that get signed to record companies now have to pay a certain amount of their concessions, publishing, and gig money. It's fucking crazy.

**How have you changed?** I don't drink anymore or smoke anymore or do drugs anymore—apart from the ones that I need now, not the ones that I wanted to try.

**You're going to be doing dates with Mötley Crüe on Ozzfest this summer. The last time you toured together was in 1984. You guys partied like hell back in the day. What's it going to be like now?** You know what? Now I just go and do my show. In the old days, when we came off stage, I went to the bus to get more drugs and alcohol inside me. I don't even know whether they still do that. If they want to do that, fine. I don't have a problem with that—I'm not one of these holier-than-thou guys. Believe me, if I knew I could have a good time with it I'd do it again. I'm not turning nerdy. I just never gave sobriety a chance before, really.

**You have surrounded yourself with young musicians throughout the course of your career. Your new guitarist, Gus G, from Firewind, is half your age. Is it both invigorating and intimidating to have this younger talent around you, like Rick Wakeman's son, Adam, on keyboards?** It's not an age thing, but I don't want a

band of beer-bellied, balding guys with bandannas tied around their heads thinking they are still 25. I work out. I try to watch what I eat. My responsibility is to look as good as I can for the audience. Every day I work out for about half an hour, just to keep myself going. I'm addicted to that now.

**What do you like about Gus G?** He's a very fluent player. He can play in any style. I just hope the fans out there will give him a fair crack. He's got big shoes to fill.

**You've always found unknown talent, from Randy Rhoads to Jake E. Lee to Zakk Wylde, and brought them to the masses.** Following Zakk is going to be a very hard job because he was with me the longest and did the most albums with me. I don't want people to think that we fell out. We never fell out. He was helping me out, and eventually I wanted to find a guitar player, but I was procrastinating. Zakk was doing his stuff and doing my stuff, and in the end I didn't think it was fair to him, you know. He's doing great on his own, and I know he'll be around forever. He's a great rocker and great guitar player. He's one of the best.

**Let's talk a little bit about your tattoos. Which was the first one that you got?** The first one I got was the dagger on my left arm. You can't really make it out, but it does say Ozzy across this dagger. I don't understand why, when I got tattoos all those years ago, everybody had daggers. I don't see what the fucking point was now, but back then you would go for a dagger on the arm.

But now it's an art form. I've seen some incredible stuff. There's one guy I saw in a magazine who could do any of the masters. I say this to my kids: If you have a tattoo, it's not for the week, it's for the

# "I hated making the fucking things [music videos]. I look like a raving homo in some of them."

rest of your fucking life, so just think about what you're going to have on. I was doing a radio interview with Nikki Sixx, and he had this girl with him. I told him that to get laser surgery to remove your tattoos would leave a terrible scar. She said she had had one removed, and you could not tell. My son has them all over the fucking place. He makes me look like a beginner. He's tattooed all over his body. I see these chicks with tattoos. I'll assume they're feminine, and they'll have a fucking battle scene on their ass.

**Do you remember when you got your first tattoo?** When I was 15, I think.

**When was the last time you got inked?** In New York, about eight years ago. I decided to have a sleeve [on my right arm], but I wasn't under the influence of any drugs or alcohol. And it's a different vibe, man. When they started to do my arm and get down to my fucking elbow, I said, "You know what? I've changed my mind." I stopped. This chick in New York came to my hotel and did it. It's like a semi-sleeve now. It goes up the front of my arm, but it doesn't have anything underneath. I've got to get it finished up one day, but it fucking hurts when you don't have anything to take the pain away.

**You have a lot of stuff on your right arm.** Yeah, but I covered a lot of it up with this semi-sleeve. I'm talking to you like a sensible man. My son at that time was crazy about the film *Aliens*, so I had an alien arm made. He looks at me now and goes, "Huh." [Laughs.] But you know what? It's a part of me. I'm not as covered as a lot of people. They don't just get a bird or a dagger. They have whole biomechanical arms and things.

**Is it true that you did the Ozzy tattoos on your knuckles yourself?** Yeah, yeah. When I was about 16. I was sober.

**Was it painful?** No, no. On certain parts of my body—like my elbow on my right arm when I was doing the sleeve thing—I was in fucking agony.

**So it's much easier when you're drunk?** When you have a bag of white powder in your pocket as well. Or some Vicodin.

**Do you think some people like getting inked up because of the endorphin rush?** That's bullshit. It's called pain. I don't really like pain. Pain

and me don't get on. I can take it because I'm macho, but when it gets to a part of my body where it really hurts, I'm like, Fuckin' hell! There are a lot of guys who put the numbing shit on their arms, which is okay, I suppose. But in the old, old days you weren't allowed to do that. If you had alcohol or drugs in you, they would say no way, come back.

**You have a rose tattoo with Sharon's name underneath it.** And I have the Grim Reaper on one side [of my chest], and a chest monster on the other, which I have to get touched up because the color is fading somewhat now. I don't know why that is. It's the Chinese baby-stealing monster. I wanted to do something different. You go to these tattoo parlors, and they ask what you want to pick out, but I wanted something original. So I looked through a magazine and saw this monster and asked if they could do that.

**What is the most personally significant tattoo for you?** I think all my tattoos to some degree are personal. The one with Sharon certainly is. But I think the blue monster is pretty cool also. Fans that come to my shows sometimes have tattoos of me on them. That's what you call dedication. Some of them are fucking great, you know.

**After all that has been revealed about you, do you think that there is anything that your fans might be surprised to learn about you?** No. I'm still Ozzy. I'm still crazy. I want to try to be around longer than I would've been if I carried on doing what I was doing. Eventually your luck runs out, I suppose.

**If Ozzy now could speak to Ozzy from 35 years ago, what would he say to him?** I wouldn't have been speaking to Ozzy from 35 years ago because he would've been fucked up and not having this conversation. I never wanted to take the character of Ozzy off the stage, but it happened. When you talk about Mötley Crüe, people ask me all the time if I really snorted the line of ants. It's very possible. It probably is true. But I cannot remember it.

**Despite the crazy train that is the music biz, you've always managed to sell well and move a lot of concert tickets.** I don't really want to know, the fucking truth is, but when fashion dies a lot of people die with it. I was never really that commercial. I had a few singles and videos, which were a pain in the butt to do. Oh, the fucking videos, I'm

glad that ended. I hated making the fucking things. I look like a raving homo in some of them.

**Do you think that part of your appeal is the fact that you're a working-class hero to a lot of people?** I've never had this attitude. I'm not a guy who gets a hit record and [wants to] get people away from me. The only place I really don't want people to come up to me and ask me things—and I wouldn't do this myself—is when my wife and I are eating in a restaurant. I would never, ever do that—I don't care who the fuck it was. I would never say to Paul McCartney that I love the Beatles [while he's eating]. I just would not do that. But some people do. But also, a lot of people know me that didn't know that much about my music because of the TV show.

**Does it bother you when people come up and ask you for an autograph?** Sharon goes to me, "Sign the fucking autograph because you might have a day where they don't ask you for your autograph, and then you've got a problem." I don't mind, but don't make a big issue out of it. The biggest pain in the ass is phone cameras.

**Do you ever actually see yourself retiring?** How can I retire from what I do? I'm the luckiest man in the fucking world. I have voice problems when I'm on the road from screaming every night. I'm not Pavarotti by any means. But if I was, he used to do one show every six months or so. The Beatles started me going in the first place, and I've seen Paul McCartney a bunch of times. He is in his late 60s and does a three-hour show, but he doesn't scream at the audience like I do.

**Your image has changed quite a bit over the last three decades. You used to be considered menacing and scary because of your outrageous behavior, and now thanks to *The Osbournes*, many parents have been charmed by you. Do you worry about having this family-friendly image now?** To be absolutely, perfectly truthful with you, I never watched the show. I'm not really big on being on television because my music is what I'm about. People would stop me on tour and ask what I'm doing now, and I would say I was doing a show. "A show? What kind of show?" "A rock 'n' roll show." "Oh, you do that as well." That was a really weird thing to get my head around for a while.

**Do you think people's perception of you has shifted dramatically?** I suppose there are people who imagine me going to my Bavarian castle and hanging upside down from the fucking rafters every night. I'm just a guy, man. I'm just a crazy guy who started a merry-go-round ride many years ago, and I'm still here. I haven't tried to analyze things.

**Do you think the old concept of the rock star is gone, at least as far as the lifestyle?** I don't really know. I don't really know what goes

on. When we used to do dope and drugs when we were younger, it was taboo. But my son said you can do cocaine openly now. Back in the day when we used to do all that shit, we had to go to a friend who had a friend who had a friend who had a friend and would wait for a day. Today you can go down the block and come out with some crack or methamphetamines.

**As a father, does it worry you that your kids' generation has easier access to things like that?** One of the downsides of *The Osbournes* reality show was that my kids, at a very early age, started getting involved in drugs and alcohol. My son has had more clean time than I've had, and my daughter's doing really well. Unfortunately it's what goes on now. People don't think it's as dangerous anymore. It still is dangerous, but people expect it more now.

**The modern rock and pop star images are so prefabricated now, like what we see on *American Idol*.** I cannot watch that shit. I cannot do it for the simple fact that for a person to come out of the working-class thing, pass the audition, go on the show and then have a panel of people tell them how fucked up they are ... I'm a 42-year veteran, and I could not fucking do it. My hat goes off to all of those kids on those shows.

**The whole "rock star" trip today seems like bullshit.** You can read a book on how to be a rock 'n' roll star. Or see a DVD on it. Now they've got the legal thing going before they get into the fucking studio. When we started with Sabbath, we had the desire to be a hit band before we knew what the fuck we were doing. We wanted to make money, but we got ripped off by managers and agents and everybody else. I said to Bill Ward recently that we may have gotten ripped off, but our lifestyle has definitely had a change for the better. We got out of the working-class environment. I went back to my old house, and it's fucking strange, man.

**The house where you grew up in England?** It's very haunting when you go in there. It's changed a lot, but it's so fucking tiny.

**Who's living there now?** Asian people.

**Are you taking medication right now for Parkinson syndrome?** I have a tremor. I was going around for fucking ages trying to find out what it was, and it was costing me a fucking fortune to get all these tests done. One doctor said I had MS, one doctor said I had Parkinson's, but it turned out that it's a genetic thing from my mother and father. I developed this Parkinson's tremor. It's not going to kill me, but I have to take a couple of pills every day.

**Isn't it ironic that it actually wasn't the drugs and alcohol that sparked it?** That's the first fucking thing I said to the doctor. He said it didn't help, but it didn't cause it. 🍷



# HOODS TO ★ THE WOODS

★ ★ ★ ★ ★  
ALABAMA RAPPER  
YELAWOLF TAKES  
STREETWEAR A  
LITTLE BIT COUNTRY.

★ ★ ★ ★ ★  
PHOTOS BY CHRIS SHONTING  
STYLED BY KATE LAMPHEAR





Lanvin  
sunglasses;  
Yelawolf's own  
necklaces  
(throughout).

**Y**elawolf's peripatetic upbringing in the Deep South found him living with his young single mother in housing projects and trailers, or, as he puts it, "from the hoods to the woods." (The "A" on his arm is a shout-out to his home state of Alabama, while the deer head on his right hand and catfish on his left arm further proclaim his sub-Mason-Dixon roots.) Although it's safe to say the classic-rock-reared rapper, born Michael Wayne Atha, wasn't raised with the finer things in life, he's learning to appreciate them. "I put on clothes I never would've imagined," marvels Yelawolf of his INKED photo shoot. "I got an eye for Gucci, I found out."

Success hasn't come overnight to the 30-year-old, whose Cherokee moniker means life-fire-survival and was cooked up by a shaman he met in the woods. ("I don't wanna go all Jim Morrison on people," Yelawolf says, laughing. "But I've broke on through to the other side a couple of times.") After fizzling out in UPN's 2005 reality show *The Road to Stardom With Missy Elliott*, he eventually landed a deal with Columbia Records in 2007. "When Rick Rubin came to Columbia [as co-head] I thought, Oh man, it's on now!" he says. Unfortunately, the famed hip-hop producer gave him the heave-ho. Says Yelawolf diplomatically: "I never had the chance to meet him. That was the biggest disappointment."

Now freshly signed to Interscope, the former skateboarder is holding his own, thanks to cross-over appeal. Boasting comparisons to Eminem, he's been touted by *The Fader*, *XXL*, and the *New York Times* alike, based on the strength of mix tapes such as *Trunk Muzik* as well as collaborations with Juelz Santana ("Mixin' Up the Medicine") and Slim Thug ("I Run"). These days, his biggest concerns are recording a new album, set for a November release, and figuring out his next tattoo. And there's also the arduous task of defending his decidedly un-hip-hop haircut to the press. "People love my hair! When I cut it, I looked in the mirror and was like, 'Damn! That's a mullet-hawk.'" *This* is his style, he insists. "And I own it." —Nisha Gopalan





Opposite page:  
Diesel hat; Dior  
Homme jacket;  
Krw tank top; John  
Varvatos shirt; Rock &  
Republic jeans; John  
Varvatos bandanna.

This page: Yves Saint  
Laurent sunglasses;  
Notify denim shirt;  
Krw hoodie; Orisue  
T-shirt; Evisu jeans;  
Lakai sneakers.



Ray-Ban sunglasses;  
Gucci coat; H&M shirt;  
Converse thermal shirt;  
Dickies pants.



Gucci sweater;  
K&W tank top;  
In4motion pants.

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Dickies flannel  
shirt; Kr3w hoodie;  
Duxbak pants;  
Nike sneakers;  
Timex watch.



Lanvin  
sunglasses;  
Kr3w tank top;  
Timex watch.

Grooming: Anna Bernabe for Clinique  
Location: Root Brooklyn

# THE NEXT SOUND WAVE

Their styles may vary,  
but the musicians on  
these pages have one  
thing in common other  
than the ink on their  
skin: They're all getting  
bigger and better during  
the summer of 2010.



**B.o.B.** "Definitely, 2008 was, like, a low point for me," the rapper B.o.B., a.k.a. Bobby Ray, says gravely. "I really didn't feel connected to what I do. I really wanted to revamp my career. I wasn't feeling it." It's hard to take this seriously when you consider that two years ago, this baby-faced, impeccably mannered performer was just 19. Still, there is an admirable earnestness to how the Atlanta-based B.o.B., who has his moniker handily inked on his forearm, approaches his career.

Despite his initial reservations, he built momentum—with six acclaimed mix tapes and two EPs—before releasing his long-awaited debut, *B.o.B. Presents: The Adventures of Bobby Ray*. The album features the omnipresent, squeaky-clean single "Nothin' on You" and boasts a roll call of guests as diverse as Eminem, Janelle Monáe, Weezer's Rivers Cuomo, and Paramore's Hayley Williams. "Oh yes, I fucking love Paramore. We all do," he gushes before high-fiving his manager, who is sitting next to him on a tour bus.

B.o.B. doesn't stop there. After extolling the virtues of more predictable rapper favorites (John Mayer, Coldplay, etc.), the artist—who likes to noodle around on the guitar, trumpet, and piano when he's not scribbling down rhymes—gives shout-outs to indie-rock acts like Broken Bells, Air, and the White Rabbits. Recently, his unabashed enthusiasm for the genre elicited blogger scorn after his track "The Kids," which heavily samples the much-embattled Vampire Weekend, hit the web. But he takes such criticism in stride.

"You have to have an open heart," he says before pointing to his tattoo of a faceless headaddress smoking a peace pipe. "I love feathers, the avian life—every free spirit just embraces the air." Oh, also: "Obviously, I'm a smoker," he says, indicating the most free-spirited hobby of all. "It's just a combination of all the things I embrace." —Nisha Gopalan

PHOTO BY DOMINIC EPISCOPO

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**AMANDA BLANK** Amanda Blank is never this indecisive. But sitting in a Los Angeles hotel room, the 27-year-old Philadelphia rapper is wavering over her next tattoo while eating a sandwich. "Well, there was this Shel Silverstein drawing I always wanted to get tattooed," she says. "It's the drawing of the two little kids hugging from the hug poem." Before she finishes chewing her sandwich, she breaks into a rhyme: "I will not play at tug o' war, I'd rather play at hug o' war." "... I love Shell!" she says, her raspy whisper drifting into a girlish giggle. "I was going to dedicate my album to him. Seriously." The other option is a tattoo that reads "I Love You," which also happens to be the title of her debut album. "I'm so scared, because where I want it, it's going to hurt," says Blank, who already has five tattoos, including a diamond on her ring finger. "The pain," she sighs. "It doesn't feel great. Well, it doesn't feel awful, but you know there are just spots that get to you."

For a girl who spits bullet-fast rhymes about riding dick and moaning like a cat in heat over club-friendly beats, got her start grabbing the mic from DJs

while drunk, and collaborates with Spank Rock and Ghostface Killah, her sweet and innocent vibe feels way unexpected. But Blank lets on that she's trying to mind her manners. "Once you get in the habit of talking like that—I've spoken like that my entire life since I was a little girl—you have trouble breaking it. I'm so conscious of it now," she says. "But don't get me wrong, I'm not apologizing for anything I put in my songs. I think that the things I say are pretty true to who I am, which is important being a woman in hip-hop, 'cause they'll eat you alive, you know?"

In order to keep one step ahead of the game, Blank has taken a break from international touring to throw down verses with her latest collaborator, David Sitek, TV on the Radio's guitarist and producer. But before she can tie up any tracks, she has to make up her mind about the tattoo.

In the end, she gets Dougie Mittz of Mark Mahoney's Shamrock Social Club to tattoo "I Love You" in script along the inside of her arm (INKED was there to grab this photo). Maybe next time she'll get the hugging kids. —Ellen Thompson

**HOWL** A metal band can brag about many things—decibel levels, getting laid, the fortitude of their livers—but Howl frontman Vincent Hausman is more psyched to discuss his nana. “My 87-year-old grandmother came to our show in San Antonio. She wore earplugs and sat in a chair in the back,” he marvels. “Which is funny because she also came to my first show. I was a teenager in a hardcore band. She wore black lipstick and a Pantera shirt. She’s amazing.”

Eccentric family members notwithstanding, it’s true that three-year-old Howl (which also includes guitarist Andrea Black, bassist Robert Icaza, and drummer Timmy St. Amour) cuts a wide swath of appeal. A totally unscientific poll of crowd members at their recent SXSW show found heshers mingling with emo types hanging out with indie-rock kids. “I’m super into it,” says the animated Hausman. “Anybody is welcome. If there’s anything I think reflects

positively on us, it’s that people from different walks of life like our music.” This is also why the band chose to release their debut, *Full of Hell*, through Relapse Records, whose employees are unassuming music nerds. Notes Hausman, “They seemed like down-to-earth dudes that were almost more Dungeons & Dragons-type people.” He pauses. “That’s a compliment!”

No, Hausman is not your typical metal frontman. He can be found reading the *New York Times* and musing on childhood travels through Asia with his do-gooder doctor dad. “And here’s a funny tidbit,” he says. “I’m the only band member who doesn’t have any tattoos—I just happen to do the interviews.” Hausman may get a little crap for that, but he’s not judging. “Timmy has some really nice, weird pentagram artwork on his chest,” he says admiringly. Then again, “Rob has a fucking spaceship with three X’s on it—and a fucking alien driving the spaceship. It’s terrible and hilarious.” —N.G.







**BEST COAST** Los Angeles-based Bethany Cosentino, better known as Best Coast's frontwoman, got her start in entertainment as a child actor starring in commercials for companies like Little Caesars Pizza. More than a decade later, her first video, for the track "When I'm With You," features Cosentino breezily bumming around town with Ronald McDonald, eventually ending up at an In-N-Out Burger. What's with all this fast food in her life? "I do smoke weed. And stoners like food, so..." the talkative singer-guitarist says, giggling. "The video doesn't really make any sense at all, but I think it really portrayed my personality."

Not surprisingly, this easygoing 23-year-old makes fuzzed-out West Coast pop about beaches and boys. (She even has the state of California tattooed on her forearm, modeled after the "Welcome to California" logos she saw while road-tripping.) Though Best Coast has only released a half-dozen or

so seven-inch singles, the group—which includes her right-hand man, bassist Bobb Bruno, and sit-in drummer Ali Koehler, of Vivian Girls—has already amassed sizable blogger affection and grassroots fandom. This is thanks in part to Cosentino & Co.'s get-in-the-van touring mind-set, which has proven effective, if not particularly punk rock.

"After we play a show, I stay up YouTube-ing dumb shit. That's basically the extent of my partying: I'm up 'til six in the morning Googling cats," she says. "Right now I'm obsessed with Maine coon cats. They're the size of a full-grown dog!"

Shouldn't she instead be mulling over the host of indie and major labels that have been wooing her? "That's something I'm not really worried about," Cosentino says, pointing out that Best Coast have already finished recording their untitled debut. "The record stuff will figure itself out. I started this band not even a year ago. It's doing well enough without a label." —N.G.

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# INKED SCENE

"I didn't do good tattoos as quickly as a lot of guys were able to do good tattoos in my generation. It took me longer and harder for some reason. I think it was probably my own initial ego that kept me from getting better quicker." —Clay Decker





## CLAY DECKER

Queens of the Stone Age frontman Josh Homme pulls up a chair next to True Tattoo's outspoken artisan Clay Decker.

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**JOSH HOMME:** Most of what I know of your work is Japanese-influenced. Are the origins of tattooing Eastern?

**CLAY DECKER:** Well, it's a funny thing you mention that because a lot of people tend to feel that or think that, or think that it originated in the South Pacific. But the fact is that going back to the oldest remains of man found on the planet—

**Tattooing existed then?** It's sort of a mystery as to when and where. But going way back, it's a fundamental artistic form of body expression in every culture.

**You excel in the old Japanese style.** Thank you.

**Do you have a lot of training in it? Or is that just where your passion is?** I think my intense curiosity for that facet of tattooing—that history—stems from the fact that I was raised in Hawaii and there was a lot of Japanese influence there. As a kid, my favorite superheroes were Japanese because we had an influx of that kind of stuff in Hawaii. So that initially got me very comfortable—

**It was just present.** Yes—I was immersed in the culture. Then, for the first five or six years that I was tattooing, I never really lent much credibility to the Japanese stuff because I didn't really know anything about it. I was pretty much learning as I went, on my own terms. After my apprenticeship and in my initial stages of being a journeyman, I was still sorting out all the different styles I could use in my journey.

**You were finding your area of expertise.** Yeah. And up until 1996, I didn't even have a passport and couldn't leave the country, so all the invitations I had to go overseas—and I had a lot of 'em—were on hold until I was actually able to get a passport and go.

**It seems that there's a more rigid rule, a little bit more structured apprenticeship or teaching method in Japan.** Well, let's just sum it all up with: There's a way higher understanding of appreciation.

**Did you have that same appreciation, that it needs to be taken seriously to develop that kind of skill?** Well, I can only speak for myself, and I feel that, yes, for me it took that personal understanding to really dig into my fundamental tattooing passion.

**There's plenty of daisies tattooed on ankles, but that doesn't truly reflect the art form, right?** Well, let's just say that it is of a grander scale of fascination of the same medium. Out of all the cultures on the planet, speaking of tattoo tradition, the Japanese one is the grandest for the most part. There are Polynesian bodysuits that go way back too, but as far as the grandest visual depictions of imagery and stuff that you can relate with—actual illustrations, not just decorative stuff—Japan and the Japanese history has it beat completely.

**In America it used to be sailors and our types. But in Japan tattoos sort of seemed to span different socioeconomic classes, from the rich man down to sailors.** Ironically, it's always been that way here too. Going back, like, a hundred years ago, and before that even, in Europe a lot of royalty got tattooed. It was a sign of being cultured in a lot of respects. You know, they weren't flaunting it to the public by any means because that's how the class separation is maintained.

**It seems like the flaunting of tattoos is a relatively new experience.** It is.



"I think the reputations for musicians and tattoo artists alike have a lot in common. That reputation is sort of your introduction. And you have to rely on reputation as well when you don't know somebody." —Josh Homme



**In fact, the importance of keeping them to yourself, in a way, seems to have been more the case for a longer period of time.** Yeah. Up until the more recent past, the integration of cultures and the appreciation for other cultures and people in other, different parts of society was incredibly at bay. It wasn't until this most recent exploitation of tattooing in a global world that people became fascinated with each other's tattoos. Every man, woman, child, black, white, green, purple, whatever, whatever religion, whoever you worship—tattooing is a human fascination and yet some people are still offended by it.

**They find it taboo.** Or people find it gross, or don't know how to deal with seeing them. Those who freak out are at the peak of fascination with tattoos. That's why their response is so extreme. But it's a human fundamental fascination. It's something that *everybody* wonders about: Someone making permanent marks of their own choice in an artistic medium, on their own body that stays forever. To some, it's a mysterious and bizarre thing.

**Well, in that respect, there is very much a judging a book by its cover facet to it, where you're explaining something about yourself without speaking, you know?** Absolutely.

**Like even how I might judge a guy wearing Ed Hardy. It's a real shame, you know?** Well, considering what Ed Hardy did for tattooing, it is a real shame because Ed Hardy did extraordinary things for tattooing. I would never, ever be able to, or want to, in any way take away the incredible, prolific, monumental things Ed Hardy has given to tattooing. Now, can [we] candidly talk about that?

**I'm not sure if that's a touchy subject or not.** Well, it's funny you say that because I have no problems separating my personal feelings from my reverence to him as a craftsman. I personally don't like Ed Hardy. We've had our differences and he doesn't like me either. But that has nothing to do with his body of work and what he's done for tattooing. Which is unparalleled in a lot of ways. For years everybody would be like, "Oh, Sailor Jerry's rolling over in his grave." "Sailor Jerry this and Sailor Jerry that." Man, Sailor Jerry is rolling over in his grave, fucking farting and going back to sleep after fucking seeing what's happening to Ed Hardy, you know? It's crazy.

**What I find fascinating on the merchandising of the Ed Hardy stuff is that it seems unreal compared to the tattooing. I mean, you're talking about understated, cool [art]. It's overstated versions of understated work.** Yeah, absolutely.

**Well, I guess there's a fine line between doing well and doing almost too well, which is kind of a tricky path to walk, you know?** That all depends on your definition of [doing well]. It's all subjective. I mean, I personally feel like I've done well. I don't own my own house. I don't even own my own car. I have no desire to attempt to own either at the moment. I mean, I'm sure that I could attain those things if I really focused on them, but they're not important to me.

**But you shouldn't lose the reins on your own art. You're doing tattoos of your artwork—** Well, I'm doing tattoos of other people's artwork too—or my translation of it into the medium.

**But that must go through your filter, you know?** Absolutely. And it's up to my judgment and my abilities as to whether or not it's going to be delivered and leave a positive memory for someone, or a negative one. One negative tattoo experience can put people off into never getting tattooed again or even indulging in the topic socially. So consequently...

**A negative tattoo has the same ripple effect as a positive one.** Exactly. It has a way more powerful one. Like, 50 great tattoos can't redeem one horrible one.

"It's important for me to vocalize my opinion even if it's not a popular one—to say what I feel is right and wrong in the tattoo world. I'm morally bound by those choices." —Clay Decker



**[Laughs.]** And I carry a lot of guilt for my learning curve. I really do. I didn't do good tattoos as quickly as a lot of guys were able to do good tattoos in my generation. It took me longer and harder for some reason. I think it was probably my own initial ego that kept me from getting better quicker, maybe in my first early years.

**At least you have to be willing to admit when you're incorrect, so to speak.** Yeah, and I was, like, 17 when I started my apprenticeship. And at that age, I had already been recognized as an artist amongst all my friends in the punk rock scene or whatever. I was young enough and dumb enough to really have an ego about it.

**You mean, as an apprentice you had an ego?** Well, immediately I was like, "I'm a tattoo artist." I was fooling myself to a certain degree. I mean ... it would be hard for me to look back and really remember clearly being as arrogant and as full of myself as some of the people I see today. But maybe I was? I don't know. I do know that one of the guys that I respect the most—and he's an old friend of mine now, and I had him tattoo my whole back—he influenced me greatly and I learned a lot from him ...

**What's his name?** Eddy Deutsche. He lives here in L.A. now.

**Are you influenced by having people guest at your shop too?** Absolutely. It's incredible. It's wonderful. And that's why I really like to have this shop serve as an embassy for tattoo artisans. If someone approaches me and I haven't met them before but they genuinely have something to bring to the table and they need a place to do their appointments

when they're in Los Angeles, I encourage them to approach me.

**Once again, it comes back to reputation, you know? I think the reputations for musicians and tattoo artists alike have a lot in common. That reputation is sort of your introduction. And you have to rely on reputation as well when you don't know somebody. Respect is the gift you give yourself, so the respect of your peers can only come when you respect yourself as well. That must have a huge importance in all of this, you know?** I would not be where I'm at—in any facet, mind-set, geographic or otherwise—if it wasn't for that. And at this point, I've been tattooing long enough to where it's—

**How long?** Over 20 years now.

**And you're only 15 years old.** Yeah, it's crazy.

**That brings me to another thing. Even though there's a mainstream element to tattooing now, is it important to you to be a renegade within that?** It's important for me to vocalize my opinion even if it's not a popular one—to say what I feel is right and wrong in the tattoo world. I'm morally bound by those choices. So by default, yes is the answer to the question.

**There are people who are outsiders in this outside community. Not outsiders per se, but not the Disney version either. Do you feel a part of that minority?** Oh, absolutely. I've embraced my position completely. And I feel that I have to vocally protect my position. Like, once I got into a verbal argument with a guy at the first New York Rose-



land Convention. He was pushing for the legislation about the legalizing of tattooing in Massachusetts. And I tried to tell him, "Man, all you're doing is bringing the system in. Giving opportunity to a bunch of people who ... just want to regulate it for their own economic reasons. You're inviting a bunch of aphids to the rosebush." And his argument was, "Well, it's my right. I was raised in Martha's Vineyard"—go figure, Martha's Vineyard—"and it's my right to legitimately be able to open a shop." And I was thinking to myself, Just because it's your right to do something doesn't mean it's the *right* thing to do.

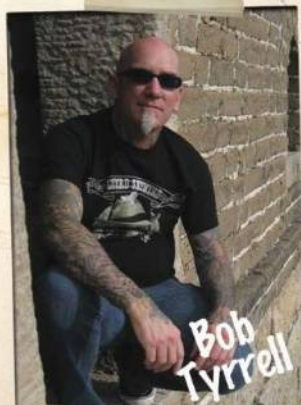
**Well, yeah. I think in that respect, that's why I wonder if being an outsider's outsider is part of the goal.** Our generation is basically going to be held responsible for the historical value and preservation of a lot of important facets of the craft. I mean the important facets, not just the ego of the artist and the naive flattery they get from whatever customer base they isolate themselves with.

**But it also feels good to be respected in your time. I agree.**

**It's something to have peers' [respect] ... whether that's with infamy or a certain amount of notoriety matters not to me.** Well, notably, infamy is a form of notoriety.

**It is. It's just that I reckon you have a certain amount of notoriety. You know, "There's Clay. Let's go say hi to him." And infamy would be more like, "There's Clay. Let's stay here."** **[Laughs.]** That's been the bane of my existence. **[L]**

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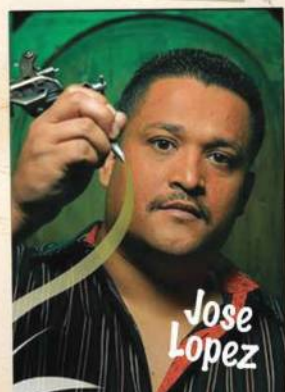
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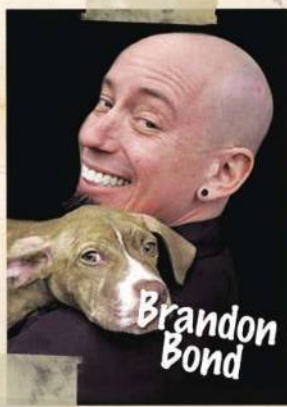


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Back row, left to right: Big Gus; Murdo; Nate McDonald; Cody; Damion Kicker; Sean Rennels; Alexis Vaatete; Franco Vescovi; Big Chief Billy. Front row: Latisha Wood; Ray Giambone and his daughters, Coral and Hanna.

## ORANGE COUNTY INKHOUSE

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Who knew that being located en route to Starbucks would jack up sales at a SoCal shop? Tattoo culture's audience has certainly progressed through all walks of life, and Orange County Inkhouse is the prime example. According to owner Franco Vescovi, the everyday customer base consists of yuppie bikers, soccer moms, the Starbucks "rich bitch," the occasional professional athlete—like Dennis Rodman, David Wells, and Tony Gonzalez—as well as rock 'n' rollas such as Korn's Reginald "Fieldy" Arvizu, Travis Barker, and members of Avenged Sevenfold.

"You have to think outside the box in order to cater to your clientele, because there is a stigma around tattoo shops that can make people uncomfortable, especially in our area. The shop is in suburban Orange County with a lot of different tastes, a lot of different cultures," explains Vescovi. "You have to understand there are people coming into the shop scared. The slightest thing can make a

person get a tattoo, or the slightest thing can encourage a person to get 10 more."

This spring, Vescovi and his crew celebrated OC Inkhouse's nine-year anniversary inside a flash-free shop that looks more like an art studio. "You might think it was a high-end hair salon," says Vescovi, who notes that Britney Spears recently stopped in for a new tattoo. "We all have enclosed private rooms—because sometimes there's drama when everyone's work is left right out in the open. We don't want to start a gossip hall. It's like living in an apartment complex, and everyone can go to their rooms when they have to tattoo and come out when they're done."

Currently there are 11 artists at OC Inkhouse, each specializing in a different genre of tattoo art. When a customer walks into the shop, depending on what kind of work they want, they get directed to the artist most apt to fulfill their needs. "We just don't shove patrons to any artist like some shops



Clockwise from top left: Tattoo by Latisha Wood; tattoo by Alexis Vaatete; inside of OC Inkhous; Franco tattooing Carey Hart; tattoo by Latisha Wood; Franco tattooing Benji Madden; tattoo by Rob Ullom; tattoo by Rob Ullom; tattoo by Latisha Wood.



do. If somebody comes in and wants a portrait, they go to me or Big Gus. If they want really nice traditional work, we send them to our artist [Damian] Kicker. That's our system of making sure everybody gets what they want and they're happy with it," boasts Vescovi. In addition to Vescovi, Big Gus, and Kicker, the shop is also home to Sean Rennels, Lexi Vaatete, Rob Ullom, Nate McDonald, Ray Giambone, Billy Big Chief, Art Guevara, and Miss Latisha Wood. Piercer Cody Herpen and shop manager Todd Murdock round out the bunch.

Standout artist Big Gus (who is now more often referred to as Medium Gus after shedding some poundage) is a born-and-bred Californian, and since joining the shop about four years ago he has mastered portrait work and Hispanic cultural realism. "Franco and I were good homies from tattoo conventions," Gus says. "I left my shop in L.A. to join

the Inkhous. In this shop I get all sorts of clients. I get portrait clients and small color realism clients." Big Gus is currently compiling an art book entitled *Black & Grey's Finest*. "It will feature art from 150 of the world's most talented artists, and the proceeds will benefit the Children's Autism Fund," he says.

Having been featured on Discovery's *Orange County Choppers* and TLC's *Miami Ink* (for a bike she designed), Miss Latisha Wood is the ambitious apprentice who continues to knock down doors and energize the Inkhous. "Franco has been a huge inspiration, not only teaching me the amazing craft of the tattoo but teaching me the craft of life and success. ... I had to work very hard for my apprenticeship," says Wood. "[Lexi] Vaatete and Big Gus stood beside Franco teaching me their own avenues. Through my work at OC Inkhous, I found more exciting channels for my art." They

include custom high heels and other fashion collaborations with companies like Hot Topic, Iron Fist, Joker Brand, and Tribal Streetwear.

While Vescovi, Big Gus, Wood, and the rest of the crew prove there is much more to Orange County than mocha lattes and kiddie soccer (to note, Vescovi says the most popular soccer-mom requests are side and foot pieces), they stay grounded in their work and are dedicated to bringing customers the finest no matter who enters their shop. Franco even had to turn away Warren G because a walk-in beat the rapper to the door. "Get rid of the ego—that has always been my core philosophy. We're no better than anyone else. Never think you're a rock star," Vescovi says. "Tattoo artists were blessed with the talent that requires them to draw on people's skin and get paid for it. I'll treat a rock star the same as I'll treat anyone else." —David Diehl



## MARCO SERIO

**FROM:** Invisible NYC and his yet unnamed shop in Portugal  
**VISIT:** [marcoserio.com](http://marcoserio.com)

### Unnamed Shop?

Not yet opened, even. All of my family has moved back to Portugal and it's hard to raise a kid in New York City without help. I also want to embrace the burgeoning tattoo scene over there and help elevate it. I feel that in America, people are more educated on different styles just from seeing different cultures, whereas the scene in Lisbon is just starting to grow. I specialize in Japanese traditional large-scale work and would like to bring that style to Portugal.

### Fresh Start

When I began tattooing it was on Sixth Avenue in New York City, when it was still grungy with crazy shit going on. We had people come in and try to exchange drugs for tattoos, and we had to keep kicking out gangs of trannies who would barge into the store and try to steal shit.

### He'll Be Back

I'll return to New York at least once a year, maybe twice, to guest spot at Invisible Ink—and get good pizza.

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## inked scene | SHOP TALK

**NAME:** Arlene Darling

**SHOP MANAGER AT:** The Honorable Society Tattoo Parlour & Lounge, West Hollywood, CA

**I manage the shop, but I also tattoo,** and working alongside talented artists has really helped me grow as a tattooer. Marco Cerretelli is so wonderfully talented. I've learned so much from him already. The vibe in here is really welcoming, and we're all comrades.

**We're still a new shop,** but I've got my hands full. Sometimes I'm finishing tattooing while someone still needs a station to be set up or broken down. I need an extra set of hands!

**One time, this girl came into the shop** really intoxicated and asked to use the restroom. Some time later, we realized she was still in there. I'm pretty sure I got called a bitch for trying to help her get out. When she got out it looked like a wild animal had been in there! Things were knocked over—it was a mess. I guess she thought the cabinet inside the bathroom was the door.



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organized? E-mail us at [shopgirl@inkedmag.com](mailto:shopgirl@inkedmag.com).

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## TUACA BODY ART BALL.

The Italian liqueur Tuaca served up their Tuscan elixir and amazing examples of the human form at their Body Art Ball in Washington, D.C. The jewel of the event (thrown at Fur Nightclub in the District) played out like a Cirque de Soleil performance, with dancing, singing, and writhing by painted physical specimens. Besides the live performance, though, what really caught our eye—between sips of tasty Tuaca—were the tattooed devotees of the liqueur. Drink in the scenery.

For more photos go to [inkedmag.com](http://inkedmag.com).





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## KING INK

Mario Barth's intent of bringing tattooing out of the shadows and into the impossibly bright lights of Las Vegas continued when he opened King Ink in the Mirage. "It's a lounge where you can hang out," Barth explains, "but you can also do research for tattooing and have a drink." Joel Madden spun for the opening-night guest list, which was fairly tattoo A-list: Juliette Lewis, Billy Gibbons, Tommy Lee, Laura Prepon, Billy Burke, and INKED cover model Avril Lavigne.

For more photos go to [inkedmag.com](http://inkedmag.com).



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## BECKA MACDONALD

Poison Apple Tattoo Co., 1221-C 7th Ave., Fernie, British Columbia, 250-423-5948, [poisonappletattoo.ca](http://poisonappletattoo.ca)

Fed up with tattoo shop politics, artist Becka MacDonald opened her own spot in the ski resort of Fernie, British Columbia, less than a year ago. "I was more concerned with keeping my artistic integrity and improving my skills than dealing with all that other drama," she says. The ability to concentrate has paid off, as MacDonald is getting noticed for colorful traditional work and her brand of "stylized realism." Now she's looking to hire some other artists so she can free up time to paint and build her portfolio. Only no-drama personalities need apply.



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